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Hollywood studio magazine

VOLUME 14 NO 3/1-50

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THIS MONTHS COVER

Gary Cooper, Hollywood's one of a kind star. He created a new kind of hero.

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MOVIEREEL

ORSON WELLES 'MACBETH' SAVED AT UCLA

UCLA film archivist Bob Gitt has succeeded in putting preservation theory to practical application and in doing so, has reconstructed an American classic thought for years to be lost. Gitt was unpacking some old Republic Studios negatives with an eye toward transferring any flammable nitrite stock to safety film when he happened upon the complete, original version of Orson Welles' *Macbeth.* Welles made the film at Republic in 1947, just before moving to Europe for 10 years. One of Welles' most experimental efforts, it ran over 100 minutes and featured dialogue in thick Scottish burr. The film had a disastrous preview in 1948 and Republic attempted to recoup its loss by slashing over 20 minutes from the final print. Gitt's year-long effort has restored the film as Welles made it.

RKO RETURNS TO FILM MAKING

RKO, the organization which reached its zenith in the 30's producing the Fred Astaire-Ginger Rogers series, has announced that it is returning to the business of movie-making after more than 20 years of inactivity. RKO has not made a film since its studio was sold to Lucille Ball and Desi Arnaz when they moved Desilu's base of operations to the West Coast in the late 50's. One of RKO's chief stockholders was Howard Hughes who, at the time, could not decide whether or not he wanted to continue making films, RKO's new project, to be co-financed by Helmdale, is the $6 million Stanley Shapiro-Carter DeHaven production of *Carbon Copy* from Shapiro's script.

HONOR AWARD WINNING CHILD ACTRESSES—1944-45

Margaret O'Brien, left, and **Peggy Ann Garner,** both of whom received Academy Awards as outstanding child actresses (Miss O'Brien in 1944 and Miss Garner in 1945) were guests at a special program featuring Academy Award winning juvenile performers held at the Academy of Motion Picture Arts and Sciences in Beverly Hills, and coordinated by Anthony Slide, the Academy's resident film historian. The Oscars given to the two youngsters in the '40s were miniature versions of the famous statuette. Other juvenile performers who received the special award were Shirley Temple (1934), Deanna Durbin and Mickey Rooney (1938), Judy Garland (1939), Claude Jarman, Jr. (1946), Ivan Jandl (1948), Bobby Driscoll (1949), Jon Whiteley and Vincent Winter (1954), and Hayley Mills (1960). The award has not been given since.

UCLA ARCHIVES GETS ANIMATIONS

The **Animated Film Study Collection of Teamster's Local 986** has been placed on deposit at the **UCLA Film Archives,** announced Robert Rosen, director of the Archives, and Steven Paul Leiva, director of the AFSC.

The AFSC is a working collection of animated films from the United States and abroad that was put together for study purposes by Teamster member animators and artists employed at the Bill Melendez and Jay Ward studios, and which is funded by those studios as a part of their contract with the union.

Since its inception, the use of the collection has broadened to include all animation professionals and students in the Los Angeles area, who view the films individually at UCLA, or in small groups, in order to study the various arts involved in the making of an animated film.

The Collection also works towards the appreciation of animation by the public, and has produced two programs at the annual Los Angeles international Film Exposition (Filmex), both coordinated by Leiva and animator Mark Kausler.

WESTERN PROGRAM —AT BUFFALO BILL HISTORICAL CENTER

A movie program called "Hopalong, Tex, Sunset, & Roy: Matinee Western Heroes of the '30s and '40s" is being planned for October 4 and 5 at the Buffalo Bill Historical Center in Cody, Wyoming.

The weekend film festival will feature movies with such stars as Roy Rogers, Tex Ritter, Bill Boyd, Ken Maynard, Sunset Carson, Tim Holt, Bill Elliott, Lash LaRue, Johnny Mack Brown, Tim McCoy and Buck Jones. A total of eleven films are scheduled—nine for the regular program and two extras for early registrants.

The film program will coincide with the opening of a special exhibition of old western movie posters at the Center. Don Look of Boulder is the lender, and his personal collection of western movie posters, photos, and other graphic materials is one of the most extensive in the country. Look will also serve as a panelist for "Hopalong, Tex, Sunset, & Roy."

Interested persons may contact the Historical Center for complete details. Films are scheduled to begin at 1:00 p.m. each day. The registration fee is $11.00. Preregistration is requested as enrollment is limited.

UNVEIL HAL ROACH MONUMENT ON —OLD STUDIO SITE

Culver City officially honored Hal Roach with a minipark in his honor on the site of his pioneer studios, razed in 1963.

Roach, 88, was on hand as Mayor Ron Perkins unveiled a monument on the small plot at Washington and National Blvds. where the studio commissary once operated. Most of the once-sprawling studio grounds are now occupied by an auto dealership and an antique warehouse.

The monument marks the "site of the Hal Roach Studios, Laugh Factory Of The World, 1919-1963."

Among those present were George (Spanky) MacFarland, Thomas (Butch) Bond and Dorothy (Echo) DeBorba of Roach's famed "Our Gang" series and Stan Laurel's daughter Lois and widow Lucille Laurel Price.

Chatting with the former child stars prior to the ceremony Roach recalled how the popular "Our Gang" films were conceived. "I was looking out my office window at a lumber yard across the street and saw a bunch of kids fighting over some pieces of scrap. They were so funny I suddenly realized I had been watching them for a full 10 minutes, being entertained. So decided to feature some 'real kids' in film."

Following the dedications several hundred Laurel & Hardy fans, in Los Angeles for an international convention, staged a parade through Culver City.

SHORT TAKES—On the Book Beat . . . Jack Oakies **"Double Takes"** receiving rave reviews on the bookstands now . . . Knopf floods the newsstands Sept. 25 with a first edition of **John Huston's** autobiog. "An Open Book" . . . also in Sept. **Steve Allen's** "Ex-Award of Excellence" has been voted to **Bill Burrud's** "The Amazing World." . . . **Jack Lemmon** and **Walter Matthau** have been set by MGM to star in "Buddy, Buddy". The adventure film with Billy Wilder directing gets underway in mid-November . . . **Academy** of Motion Picture arts **retrospective series** continues on Sept. 15 with a tribute to the pioneering producer and co-founder of Paramount Pictures, **Jesse L. Lasky** . . . **Phil Harris,** king of the elbow-benders, who hasn't made a movie in 24 years (he co-starred with Bing Crosby and Donald O'Connor in "Anything Goes") is being sought after by writers Dan Willis and C. Brooks Whitfield to star in "Jackass Trail." "Deal will be firmed up when Phil returns to his Palm Springs home from a Mexico City club date . . . **Lee Majors** who recently played the Gary Cooper role in C[illegible]'s High Noon Part II still hopes to do the Coop biopic even though he admits no one could fill his boots . . . **Anthony Quinn** with his wife and children in Puerta Vallarta, Mexico, will return there to start filming after a vacation in Rome, Italy . . . **Jimmy Cagney** in New York to talk "Ragtime"—he'll also, listen to plans for a legit musical based on his life. The play calls for actors to portray Ralph Bellamy, Pat O'Brien and Jimmy McHugh. **Donald O'Connor** is being talked to play Cagney . . . **Bob Hope** will be starting out in Sept. with an hour look at the new TV season under the title "Bob Hope's All-Star Look at TV's Prime Time Wars—Will the People Strike Back? Two other specials, a 2 hour look at American Politics due to air at the end of October and Hope's Annual Christmas show probably to be done in NBC's Burbank Studios . . . **Robert Aldrich** has been signed to direct ". . . All the Marbles." **Peter Falk** will star. Aldrich's sucessful films include "The Dirty Dozen" and "The Longest Yard." His less noteworthy achievements include "The Frisco Kid"

Cast members of Broadway's **Oh Calcutta!,** Norman Weiler and Gary Meitrott rub shoulders with **Lana Turner** during a party prior to a performance at New York's Edison Theater on July 14th. Lana was in NY to pose for a Blackglama mink ad.—*Fran Goldstein*

★

MINI-INTERVIEW WITH FILM STAR COLLEEN GRAY

Ever since, "Night Alley" in which **Colleen Gray** starred with Tyrone Power, Mike Mazurki and Joan Blondell, lovely Colleen Gray's life has been a swirl of activity.

Colleen hails from Hutchinson, Minnesota, where she attended Hamline University, majoring in drama. And then, she came to California, enrolling in an art course at USC. But it was in a stage production that a talent scout from 20th Century Fox spotted her, had her screen tested, and then Fox signed her to a contract. Many big film roles followed in such memorable movie hits as "kiss of Death," "Red River," "Twinkle in God's Eye," and 60 other feature films.

The advent of television took Colleen to New York, where she appeared in the live New York productions of "Show of Shows," "Schlitz Playhouse of Stars," "Armstrong Theater," and more. Starring in continuing television roles came in the popular "Days of Our Lives," and "Bright Promise." She

also appeared on television in such hits as "Perry Mason," "Bonanza," and "Adam 12," altogether performing in over two hundred television shows.

"I enjoy life—and I like to keep busy," Colleen smiles, explaining why she has remained so active in the entertainment industry. "The producers **know** they can count on me."

"And in my spare time," she laughed, "what there is of it—I enjoy painting. And you could call me a health food nut. I am into organic gardening—and I'm a gourmet cook. I enjoy parties and entertaining." Colleen maintains her figure by swimming and jogging.

That the public has enjoyed her performances is proven by how much she has been in demand since her haunting role in "Nightmare Alley." ☆

Robert Kendall

Dancer-actress **Juliet Prowse** became a United States citizen on the 20th anniversary of her arrival in the United States to star with Frank Sinatra in "Can Can" for Twentieth Century-Fox.

NORTHWESTERN U ALUMNI

Many of the biggest names in movies and theatre, all Northwestern University alumni, will assemble Oct. 11 for the dedication of the new drama complex on the Evanston (Ill.) campus. These include Charlton Heston, Ann-Margret, Robert Conrad, Penny Fuller, Tony Randall, Cloris Leachman, Claude Akins, Carol Lawrence, Dick Benjamin, Paula Prentiss, Peter Strauss, Jerry Orbach, Robert Reed and Tony Roberts. Another alumnus, Tv director Bob Banner, is working on a TV show featuring these stars. It will be filmed at the dedication.

★

One of my chief regrets during my years in the theatre is that I couldn't sit in the audience and watch me.

—JOHN BARRYMORE

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DEL/F 25412 **Voices From The Hollywood Past** Tony Thomas in conversation with legendary celebrities from the Golden Age of the movies. **Edward G. Robinson, Buster Keaton, Basil Rathbone, Harold Lloyd, Walt Disney, Stan Laurel.**

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MOVIEREEL

Former Film star **Colleen Moore** now on a September cruise on Delta's SS Santa Magdalena to South America will co-host with author Richard Armour on their "Best Seller" cruise theme program . . . Her 1978 autobiography provides an intimate look at famous heart throbs of the silver screen and the coming age of motion picture entertainment. Delta's four ships cruise from West Coast ports around South America via the Panama Canal and the Strait of Magellan . . . . . **Ken Murray** recently introduced a special screening of his 1947 Academy award winning film *"Bill and Coo"*, a full length feature in which all the characters are played by birds at The Samuel Goldwyn Theatre in Beverly Hills . . . . . **Anthony Slide** resident historian of the Motion Picture Academy of Arts and Sciences presented a program of **vaudeville headliners** on film at the Motion Picture Country House and Hospital. Program included rare footage of Frances White, Van and Schenk, Chic Sale, The Duncan Sisters and others from the film library of MGM. Slide's book on vaudevillains is scheduled for publication next year by Arlington House. "The Choirboys" . . . **Glenn Ford** will star in "Happy Birthday to Me," a Haliburton Films drama which will roll in Montreal under director J. Lee Thompson . . . **John Cassavetes'** "One Summer Night" has been retitled "Gloria" and will be released in October by Columbia Pictures . . . **Richard Burton,** 54, says he isn't trying to hide his age and denied rumors that he has had a face lift. In New York to re-create the role he played 20 years ago as King Arthur in "Camelot," the Welsh actor said he no longer has puffy jowls and bleary eyes because he has given up drinking

Columbia Pictures and producer, **Ray Stark** have set former child stars **Margaret O'Brien, Donald O'Connor, Peggy Ann Garner, Jackie Coogan, Gloria Jean, Jane Withers** and **Patty Duke Astin** as advisors in search for a young girl to play title role in "Annie."

FILM FESTIVALS/

The third annual **Beatles Film Convention** set for October 10, 11, and 12 on the campus of Southern Connecticut State College in New Haven. Over 3,000 fans attended last year. For information, write to Producer Charles F. Rosenay, 397 Edgewood Ave., New Haven, CT 06511. Include SAES.

Film Festival

October 10-12—Liverpool Productions third annual New England Beattles film and fan Convention on campus of Southern Conn. State College, 501 Crescent St., New Haven, Conn. 06511. Tickets, info write Charles F. Rosenay, or call (203) 865-8131.

Continued on Page 16

All in a day's work: Stars **CHEVY CHASE, CHARLES GRODIN** and **GOLDIE HAWN** (l. to r.) with their six-pack of canine cohorts for the new Neil Simon comedy, **"Seems Like Old Times,"** a Ray Stark Production for Christmas release from Columbia Pictures.

Gary Cooper

Gary once earned his living sketching. In 1919 he set out to be a cartoonist on a Helena newspaper—he was fired with the ambition to become a famous artist. Five years later he went to Los Angeles and asked for a job on a newspaper. The art editor told him to sit down and prove his worth. The art editor was sorry. Gary secured work as a salesman. Soon after he tried for a movie extra job. Thus round-aboutly his hobby led him to the film city and fame

Gary Cooper— The man who seemed eternal

In response to numerous requests, HSM is reprinting an updated story by Teet Carle, who knew Coop

By Teet Carle

It seems incredible that Gary Cooper has been gone from the exuberant scene of life for 19 years. He died on May 14, 1961. Actually, on that April afternoon a month before his passing when producer Jerry Wald told me and Perry Liber in his office at 20th Century-Fox that "Coop" was dying of cancer, my reaction was, "Of course Jerry's wrong this time."

It just did not fit in with the scheme of the universe away back then for Gary not to be around whenever troubled folk needed to look to a stalwart, modest, strong, tender guy for comfort. Not that he was indestructible, but he sure represented the eternal man.

After the first moment of disbelief that day, I chilled with the realization that it must be true. Wald had an uncanny way of knowing about impending death. When he himself passed suddenly a few years later, I wondered if he might not have had a peculiar psyche.

On that April 1961 afternoon, Wald was explaining that the Academy was giving Gary an honorary award a few nights hence. Jerry was on the board of governors and had prompted the award without revealing the sad truth that it would be Coop's last kudo.

Wald told Perry and me the details of the terminal condition: how Mrs. Cooper had been told by the doctor just after the preceding Christmas and had kept it from Gary. Wald related that Mrs. Cooper had come upon Gary getting ready his hunting guns for a trip into the mountains after grizzly bears. She had known then that the star finally had to be told. She had telephoned the doctor.

The story of that session with the physician was so typically Gary Cooper that I'll always believe it. It was said that, after he had heard he was dying, Gary's first concern was about the doctor. He had moaned, "It must be a horrible experience for you to tell a patient that he's dying." That was in February.

Just as believable was the story of how Coop had called his close friend, Ernest Hemingway, himself seriously ailing, to say, "Well, Pappa, I'm going to beat you to the corral."

I had seen the Cooper-Hemingway friendship begin. I sat at a luncheon table to cover the event with copy and photographs strictly as a publicist, when Cecil B. DeMille got the star and novelist together in advance of making *For Whom the Bell Tolls.* At the time, De Mille was to produce and direct filmization of that best seller. Gary had starred in *The Plainsman* and *Northwest Mounted Police* for C.B. and liked him. Gary became so chummy with Hemingway instantly that he agreed to appear as the hero of the novel. De Mille, however, was asked to make *Reap the Wild Wind* instead rather than make a movie that already would be a blockbuster. Paramount thus got two smash hits instead of only one.

The night of the awards, I was working backstage in the press rooms and I had anticipated seeing Gary and congratulating him.I had not really seen him since I filled in for a month on *The Story of Dr. Wassell.* We never had been thrown into the same away-from-work social whirl, but he would have remembered me and been kind and warm as he always was. But when Jimmy Stewart was there to accept, I realized how ill Coop must be. Stewart's emotional crackup on the video tube sent the press after the story and it was verified. Cooper died shortly after noon on May 14.

His friends with the press, and he had scores, should have guessed when his weak, soft, faltering voice came through as narrator for a TV special on the Old West only shortly before. Some critics had said it proved that Gary had to be seen while speaking to get across his charm. Nobody knew how he had suffered while recording that sixty minutes.

My classification of Gary Cooper as the eternal man resulted from the fact that he was the first actor I really ever talked with, and I did not know he was a thespian. He directed me

John Wayne called him **"the world's best man."** He was universally beloved at the time of his death. . . ..

A close friend said Cooper was loved because he was not deep, but had a simple view of life and the world. He never wanted to see anyone get hurt.

He had a few detractors still. One of them said, "The best of Cooper is on film."

It is an estimable legacy. If motion pictures survive, he is an immortal. . . .

'Lives of the Bengal Lancers' stars Gary Cooper.

Earlier shot of Gary Cooper and Marlena Dietrich in 'Morocco.'

Gary Cooper and Ingrid Bergman in 'Saratoga Trunk.'

through a door and I never knew at the time that I would spend forty years beyond that door to motion picture studio publicity.

The first Monday in September of 1927, I reported to Paramount Studios to start my first job inside a film plant. A tall youngster whom I thought must be an office boy was standing outside a door that said MAIL ROOM. I told him I was trying to find the publicity department where I'd been only once, when I got the job. "I guess I'm confused," I laughed.

"In this business everybody is," he grunted. So I guess you'll make the grade." Later, when I pointed the young man out to an ex-college classmate, then a publicist, he told me that was Gary Cooper and he ultimately would become a whopping big star. "He's a cinch. Females flip over him. He made one movie with Clara Bow, the biggest star on earth, in *Children of Divorce* and she's off her rocker in love with him."

A few months later, Paramount premiered *Wings* in town as a roadshow at the old Biltmore legitimate theatre and I saw Coop in that tiny poignant scene that left audiences breathless. When I began getting assigned to Cooper vehicles, he remembered that first day of mine at a studio. He used to kid gently.

The earliest memorable moment I experienced with Coop was when I took a newspaperman from Chicago onto the set where he was working with Fay Wray in *Legion of the Condemned.* As we stood talking, Gary took a glass vial from his coat pocket and smeared with a glass applicator a streak of colorless fluid along two sides of a cigarette, which he lighted.

The newsman asked, "May I ask, Mr. Cooper, what kind of perfume you use on your cigarettes?"

I'll never forget the look on Gary's face. He felt more pain than if he had been kicked in the belly. He could not have been more chagrined had he been asked if he wore lace underdrawers.

"Perfume? Oh, my God," he moaned. What an abhorrent thought. A gigolo or swish might use perfume, but he was a man's man deluxe. It was menthol he was applying as an aid to clearing a stuffed-up head due to a cold. That was far before mentholated coolness ever started with cigarettes.

Gary, of course, was completely an outdoor man, reveling in roles of the west or the frontier. I spent ten weeks on location with him in Sonora, California, country and he hunted every spare hour from the movie.

Publicity was foreign to his complete comprehension. He always talked freely with the press but not glibly. It was a chore that needed to be done and he cooperated. And when our picture, *Fighting Caravans,* moved from Sonora up to the Dardenelles in the mountains and an unseasonal snow blocked roads, he was only amused at the story I gave out about our being snowbound. We got headlines and we were snowbound for possibly an hour or so. Gary knew how undangerous it all was but when I asked him not to minimize the story back in Hollywood he went along with the pretense.

The beautiful thing about Cooper was that he never let anything or anyone deviate him from Frank Cooper, Montana-born. Incidentally, his parents, often seen around the studio, were wonderful people, particularly Judge Cooper, from whom Gary inherited much silent strength and deep wisdom.

It was my privilege to see him working with Cecil B. DeMille, Marlene Dietrich, Claudette Colbert, Carole Lombard, Mary Brian, Fay Wray, Nancy Carroll, Jean Arthur, Ann Harding, Helen Hayes, Ingrid Bergman, Clara Bow, Paulette Goddard and Madeleine Carroll and nobody ever changed him.

Not even Lupe Velez did that. I was on the set of *Wolf Song* when all the sparks started for them. I saw him grow boyishly embarrassed at his reaction physically while he was posing in love clinches for photos with Lili Damita. And he held his own co-starring with the flamboyant Tallulah Bankhead and the intense Charles Laughton in their first Hollywood film, *The Devil and the Deep,* for which I did the publicity.

None changed him, yet he won Academy Awards in *Sergeant York* and *High Noon,* fine acting jobs. And he always was agreeable for worthwhile things. When I handled *The Texan,* I had to approach him to submit to much posing for Norman Rockwell who painted a cover of Gary in that cowboy role for the *Saturday Evening Post.* It was a big coup, because the title of the film actually appeared on a camera slate in the painting. I expected Gary to cringe when I said the idea for the cover was for he-man Gary to be sitting while a makeup man applied red lipstick. Gary only shrugged, "He has to have something amusing," he said. He posed more than one evening after work.

Back in the latter days of the silent scene, I was on the set to see a fabulous selling job on Gary bomb out because of one remark by an actress.

Gary, of course, always played the shy, not aggressive lover. But there came one movie in which he played a young man who becomes so sexually excited over the beautiful high-level wife of an important official that he seduces her. The scene depended on the very proper woman being so car-

Continued on Page 33

BOOK REVIEWS

By Lisa Mitchell

"The Last Hero"—A biography of Gary Cooper

As it appeared in the Los Angeles Times

On the walks I take during breaks from the typewriter, I often stop to chat with my neighbor, Oliver Dernberger. For years, Oliver simply *was* the movie department at the Cherokee Bookstore and, at 75, probably knows more about Hollywood books, past and present, than anyone around. I can't tell you how many times we stood there in the foothills under the Hollywood Sign, lamenting most of today's volumes: the futile rehashings, the scissors-and-paste research, the meretricious exposes. It is over the "biographies" that Oliver shakes his white-maned head with most sadness. Over muck and rumors of muck, irrelevant to a subject's career, to which a deceased subject cannot respond in defense. Or over the ones about actors whose private lives weren't particularly interesting or edifying to begin with. The other day, when Oliver asked me whose biography I was reviewing now and I told him it was Gary Cooper's, he raised his eyes skyward, sighed and threw up his hands. Wait, Oliver, I added. There are three of them.

No one is saying biographers should never mention their subject's sexuality, but good Lord, there are ways. And they are not in quoting vulgar one-liners, the way Hector Arce does in *Gary Cooper: An Intimate Biography* (Morris: $10.95; illustrated). No great surprise, however, for those of us who remember Arce's *Secret Life of Tyrone Power: The Drama of a Bisexual in the Spotlight.*

Apparently, Cooper was a nice man but, by all accounts, no intellectual giant or scintillating wit. A playboy early in his career, he became a political conservative, loved fast, fancy cars, dressing well, painting pictures, having affairs with women, hunting animals, making a lot of money and, in later years, being with his family. Between dangling descriptions of pre- and postmarital liaisons that are supposed to make us all sit up on our hind legs and yap for more, Arce offers a chronicle of Cooper's film career, even an occasional insight to his unique, enduring appeal. There's a look at each of his films, but we are unable to find anything ever again, since there is no index and no filmography. Without chapter notes or consistent attributions, one can only guess that the "quotes," mostly written to give the impression they're straight out of Cooper's mouth, are culled from various old magazine pieces listed in a general bibliography.

Arce's attempts to analyze sensitive, complex human situations—such as Cooper's relationship with Patricia Neal and the tragedies Neal sustained later in her life—are puerile to the point of embarrassment. The saving grace here is in reading praise for Cooper's work—Charles Laughton, for example, once called him "the greatest actor in Hollywood"—and in hearing that when painful cancer claimed his life in 1961, he died with courage and dignity, supported by loving friends, family, respectful peers and newfound faith.

Surprisingly, it is not Hector Arce but Larry Swindell who provides the noble service of perpetuating the "rumors of Cooper's bisexuality" in *The Last Hero: A Biography of Gary Cooper* (Doubleday: $12.95; illustrated). At times, Swindell can be even more maddening than Arce in not letting us in on the sources of his information. It's the little things that get you: Of his live-in friendship with the late Andy Lawler, we are told with great solemnity, "Cooper praised his sponge cake and pudding." Now who was there to record something like that? Who would want to? And of Patricia Neal, we get: "'Ah, my love,' [she] now says wistfully when someone brings up the subject of Gary Cooper." Who is this "someone" she wistfully talks to? It sure wasn't Swindell; there is no more direct interview here than there was with Arce. To his credit, Swindell does give the most thorough and seemingly well-researched information on Cooper's early life in Montana, at school in England and getting into pictures—an account, incidentally, at variance with Arce's snap version.

The book that meticulously examines the film career is *Coop: The Life and Legend of Gary Cooper* by Stuart Kaminsky (St. Martin's: $10.95; illustrated). Kaminsky does not relinquish his pages to sexual speculations when there are Cooper's 84 starring roles to consider. Which is not to say he neglects piecing together the character traits and work habits that give us some inklings of Cooper as a human being. To this end we get the best, most conscionable *and* firsthand interviews of all the books, hearing the direct words of such coworkers and friends as Ingrid Bergman, Charlton Heston, Don Siegel and, finally, Patricia Neal herself.

Kaminsky is also consistent in his attributions, provides an opulently complete filmography, bibliography, index, even a printout of HUAC hearings. Though tending at times towards overanalysis, this was the only Cooper biography I never wanted to hurl against the wall. But even the flawed other two remind us of how this actor with his "face like the map of America" somehow always managed to come out intact, even from bad movies, gross miscasting or faulty scripts. ☆

KEYHOLE *Portraits*

Strong Silent Hero

1934

by Harriet Parsons

If the feminine population of Hollywood took a vote . . . to decide who is the town's most attractive man . . . the name of **Gary Cooper** would be pretty apt to lead all the rest . . . visiting fans . . . actresses from the Broadway stage . . . glamorous foreign importations . . . Gary's the guy they all want to meet . . . he was Hollywood's "It" boy . . . till his marriage took him out of circulation . . . a lanky . . . slow-speaking . . . slow-smiling . . . ex-rancher . . . with eyes that still call to mind the open range . . . his name has come to spell romance . . . to millions of women . . . at the peak of his career . . . and one of the most sought after actors . . . both professionally and socially . . . he remains unspoiled . . . likeable . . . and simple . . . is apt to look bored . . . when photographed in public places . . . but it's really embarrassment . . . though he's proved himself a good actor . . . in a wide variety of parts . . . he doesn't look like one . . . which is part of his charm . . . is always immaculately groomed . . . and faultlessly tailored . . . yet city clothes seem foreign to him . . . one thinks of chaps . . . high boots . . . and wide-brimmed hats . . . born in Helena, Montana . . . taken to England when he was nine . . . attended grammar school in Bedfordshire . . . returned to Helena at thirteen . . . to enter high school . . . too tall for his age . . . and too thin . . . his health was impaired by an automobile accident . . . was sent to his father's Montana cattle ranch . . . two years on the open range made his body robust . . . and left a stamp on his mind . . . and manner . . . he's still a cowboy at heart . . . lives on a ranch in the San Fernando valley . . . and dreams of returning to the Montana plains . . . some day . . . attended college in Grinnell, Iowa . . . for two years . . . then set out to be a cartoonist . . . on a Helena newspaper . . . in 1919 . . . ambition was to become a noted artist . . . five years later went to Los Angeles . . . where he felt great things awaited him . . . but the local papers didn't share his belief . . . in his artistic ability . . . so he took a job as an advertising salesman . . . got bitten by the movie bug . . . and joined the extra ranks . . . barely managed to scrape out an existence . . . for over a year . . . first part was in a Poverty Row two-reeler . . . as a cowboy hero . . . first real break was in "The Winning of Barbara Worth" . . . which attracted the attention of Paramount executives . . . gave a brief but unforgettable characterization in "Wings" . . . then played opposite Clara Bow in "It" . . . and "Children of Divorce" . . . western dramas were in their hey day . . . and Paramount decided to make Gary a cowboy star . . . cashing in on his Montana background . . . played in a long succession of horse operas . . . then westerns went out . . . and things looked tough for Gary . . . but he proved he could wear city clothes . . . and act without a horse . . . was just starting a new era in his career . . . when his health broke down . . . a long vacation was necessary . . . so he joined a big game hunting expedition . . . in Africa . . . it still remains the highlight of his life . . . and the walls of his ranch house are lined with trophies . . . came back a changed man . . . with a fresh perspective . . . a new interest in life . . . and the Countess di Frasso . . . whom he'd met on his trip . . . his name had long been linked with Lupe Velez . . . whose earbiting technique . . . and noisy devotion to her "Garee" . . . had made reams of newspaper copy . . . but after Africa the Countess Frasso's name replaced Lupe's . . . in the gossip columns . . . "Devil and the Deep" . . . with Tallulah Bankhead . . . brought Gary back to the screen . . . and "Farewell to Arms" brought him greater popularity . . . than ever before . . . proved himself a deft comedian . . . in "Design for Living" . . . is right in the top rank of romantic actors . . . and an ace box office attraction . . . current film is "Operator 13" . . . M-G-M's long-talked-of costume drama . . . starring Marion Davies . . . Gary's sudden marriage to Sandra Shaw . . . during a visit to New York . . . came as a surprise to Hollywood . . . since both had denied an engagement . . . it terminates Gary's career . . . as an off-screen Lothario . . . Sandra will be his only leading lady . . . from now on . . . but his lights of love . . . on the screen . . . will continue to be varied.

The Unsinkable Lady Peel

An interview with the inimitable English actress and wit—Bea Lillie

Bea is a Lillie that's been gilded on both sides of the Atlantic. With her close cropped Eton haircut, elegant style and Britishness many consider her the world's funniest lady.

England's favorite lady clown in the Twenties (and 40 years thereafter) made her first film "**Exit Laughing**" in 1927. She immediately returned to the stage.

by George Haddad-Garcia

She is better known as Beatrice, or just Bea, Lillie than Lady Peel, to those who remember her as—in the words of friend Noel Coward—the funniest woman in the world. Bea Lillie started entertaining the world with her unique wit and comic manner during World War I—the *end* of World War I, she points out. She became famous on both sides of the Atlantic, in movies, plays and records. Later on, she became Jack Paar's favorite talk show guest, singing her standards like "There Are Fairies at the Bottom of Our Garden," and telling jokes and doing routines.

Her last Broadway appearance was in *High Spirits* in the early 60s; a stage version of the 1945 film *Blithe Spirit,* and the Englishwoman played the delightful Madame Arcati, seance expert. Her last movie appearance was as the villainously funny Mrs. Meers, Eurasian white-slaver, in Julie Andrews' *Thoroughly Modern Millie,* in 1968.

Today, at 87, Ms. Lillie—or Lady Peel as she is known in England—lives quietly in retirement, several miles from London, in a gracious mansion in a village she prefers to keep anonymous. She notes, "I am glad to have had a career, but at this point, I don't want to become a national monument and have tourist buses stopping off here every day at noon."

In the 70s, Bea set the record straight in her hilarious and also serious autobiography, *Every Other Inch a Lady.* Since then, she has shunned public life, though not with the vehemence of Deanna Durbin, Vera-Ellen or other greats who seem to deny their wonderful pasts.

"I am still Queen Bea," she smiles with humor in her eyes. "I can't stop being me. I've always had a funnybone, and I blazed the way for other female comedians, at a time when I was almost alone, in the field. But today I prefer a life of leisure and ease. I gave all I had to give, now I'm taking a well-deserved vacation."

A longtime friend declares, "She was always a lady. She always put her career first reluctantly. Now she's finally doing what she was brought up to do: living like a noblewoman."

In person, Bea Lillie is just as droll, sweet and mischievous as her comic persona. She never strains for laughter and although she often sounds funny, she rarely tells jokes per se. One asks her, would she ever perform again, under any circumstances, or is she dead-set against? "Ooooh," she sighs humorously but sincerely, "I think a stage isn't that dreadful a place. I know they want me, and I have kept up with the times, but I always thought it was good to leave before one was asked to."

For those who loved the artistry of Bea Lillie, there is good news, however, for all of her golden routines have been gathered into a two-record set titled "Queen Bea: A Musical Autobiography," available on DRG Records, a company that specializes in nostalgic material from Hollywood's heyday. (DRG's address is 200 W. 57th St., NYC 10019.) The collection includes, among many, "Fairies," "Piccolo Marina," "Three Little Fishes," "Paree," "Wind

Write-ins

Dear HSM Collectors Editor:

Here is a small article on my Shirley Temple collection. It is one of the most extensive in the world. My collection is featured in two collectors books besides several other books in which I have assisted such as J.R. Parish's "The Fox Girls", etc.

Sincerely,
Mrs. Earl (Marge) Hersinger

A Real Movie Fan

Editor, Hollywood Studio Magazine

Just wanted to tell you that HSM is my top favorite magazine. Nothing can match it for class — and page after page of interesting features and articles — and pictures of old friends!

It's so GOOD to be a movie fan again, thanks to you, now of course I want a two year subscription.

Looking forward to the next issue — and the next and the next ---

Betty Bendig
North Hollywood

Photographic Tips

HSM photographic reproductions are beautiful!

I am very interested in GWTW. I have learned the trick of photographing the TV Image (even Kodak puts out a book on this subject.) I have been interested for years in GWTW so got my nerve up and phoned MGM in Hollywood. I got to a PR man by the name of Freeman and he told me there are "officially" only 12 color GWTW prints. I asked him about the 1939 pictures shot for the Motion Pictures release of the novel and he was blank. I suppose this means in total color re-production shots of the movie (GWTW) this would come to between 25 and 30 prints. But I have learned to shoot the TV tube and my GWTW shots are cibachromed. At this date I have 17 5x7 cibachrome prints that have never been produced in color. I stress these are not clips from the movie but what I shoot with a 35mm camera using a Kodak CC4OR filter. I have shot other film production too; such as "Elephant Walk" "Raintree County" "Funny Lady" and "Ice Castles". Not all have been dibachromed as each print (5x7) cost about eight dollars with tax. I am good and I suppose most of my luck belongs to Kodak and their new ASA 400 film. I decided to go the cibachrome way after I read in the **American Film Magazine** that today's films were FADING, Fading, fading. Well, if motion picture film fades, don't you believe that 35mm slides and print film fades also? I must say that the four stars (Female Blonde Fatales) were re-produced with beauty on the May issue of your Magazine.

Thank you for being such a help in the past. Jim Ridenour was right when he said this was one of the best magazines to be produced!

Sincerely yours
Eliozabeth K. Henry
St. Petersburg, Fla.

"Bea Lillie—the funniest woman in the world" —Noel Coward

Bea made only a handful of films of which her last was "Thoroughly Modern Millie" (1966). In her eighties, she has been desperately ill since suffering a stroke several years ago.

Round My Heart," "I Want to Go Back to Michigan" and "Rhythm." Today, the material is as funny as ever, proving Bea's timeless comic genius.

Her friend Stanley Green offers, "Beatrice's husband Bobby, a baronet, died at 36, was an irresponsible playboy, constantly in debt and they lived apart most of their married life. Their only son, also named Robert, was killed during World War II. But Bea's sense of humor never deserted her. Once, at a hairdresser's in Chicago, Mrs. Armour, the wife of the meat-packing magnate, was causing a row because Bea, a mere actress, had been taken ahead of her. As Bea swept out of the salon, she grandly informed the manager, 'You can tell that butcher's wife that Lady Peel has finished!'"

Ms. Lillie's films were various, but few (other than *Millie*) were huge hits, for her medium is the stage, as she has admitted. Nonetheless, she has worked with the greats and near-greats, and her vehicles include *She's My Baby* (1928) with Clifton Webb, *Dr. Rhythm* with Bing Crosby, *Set to Music* with Richard *(Sound of Music)* Haydn, and others.

Bea still calls herself a mezzanine soprano and still sings around the house. She is a close friend of Elizabeth the Queen Mother. Other good friends like Coward, Gertrude Lawrence and Jack Haley have passed on, but as Bea notes, "I was always curious; I want to see what comes next, and then I can laugh at it and at myself. Laughter is my longevity recipe." ☆

De-Witt Bodeen

Interview with Robert Kendall

DeWitt Bodeen's colorful writing career includes plays, movies, and television. Taking time out from his travels and writing chores, Bodeen granted Hollywood Studio Magazine an exclusive interview. The first thing you observe about Bodeen is his friendly, happy spirit and a willingness to communicate his ideas, viewpoints and experiences.

"I Remember Mama," the fabulously successful film Bodeen wrote for star Irene Dunne is back in the works again, this time as a musical.

Bodeen broke into show business as an actor. He hails from Fresno, California, and the very first full length play he wrote won a state contest and was presented at Pasadena Playhouse. He wrote several more plays while attending college at UCLA, and all of them were presented at Pasadena Playhouse.

"How did your writing career take you into film?"

"I was a real movie fan and wanted to break into the studios. I obtained a reader's job at RKO. In those days, studios all had reading departments. About this time David O. Selznick wanted someone to do research for Aldous Huxley who was writing the screenplay of "Jane Eyre." I had done a play on the lives of the Brontes, so I went over to Selznick Studios and did research on Jane Eyre. When the movie was made, Selznick sold it to Fox and it was produced there. He sold it with a completed screenplay and Joan Fontaine. It came out extremely well. Robert Stevenson directed."

Continuing, Bodeen explained, "When I was at Selznick's, I got acquainted with Val Lewston, Selznick's story editor. Val was going over to RKO as the producer on his own unit. He was going to make what he called high-class horror stories. He told me to let him know when I finished 'Jane Eyre' because he wanted me to work on a screenplay. And that was how I went back to RKO, only this time as a contract writer. I was at RKO for 7 years. The first original screenplay I wrote was "The Cat People" with the French star Simone Simon. It was a big hit and has become a classic. It cost only $135,000 and grossed over four million. After that film RKO ripped up my contract and gave me a new one at a much higher salary. And then I did the sequel to "Cat People,"

Irene Dunne, in a touching scene from one of her greatest movie triumphs, "I Remember Mama," for RKO (1948)

Peter Ustinov, multi-talented actor/director/screenplay writer in a scene from the Melville book classic, transformed into the movie "Billy Budd" (1962) Allied.

called "Curse of the Cat People" again starring Simone Simon."

"After that I did a screenplay called, "The Seventh Victim," which was Kim Hunter's first film. I did it with Charles O'Neil, the father of film star Ryan O'Neil. Ryan was just a little boy then."

Simone Simon, with a little girl on a swing, in the sequel to the big success, "Cat People," followed with, "Curse of the Cat People" (1934) RKO

TRAGIC FARCE. Attempted gaiety by the newlyweds only serves to prove that their wedding supper is a tragic farce. Dorothy McGuire and Robert Young in a scene from RKO', "The Enchanted Cottage." (1944)

"My next film was a spy picture, shot in England and called, "The Yellow Canary," starring the lovely Anna Neagle. Herbert Wilcox produced this film."

"Did you enjoy working with Anna Neagle?"

"Very much so," he assured me, "she is a charming person."

"My next project," he continued, "was working with Harriet Parsons, daughter of Louella Parsons on "The Enchanted Cottage," starring Dorothy McGuire and Robert Young with Herbert Marshall. I did the screenplay and then Herman Mankiewicz came on and we shared credit. The film was a joy to work on all the way through production. I saw it in London recently and it has held up very well through the years."

"I was working constantly at RKO. My next credit was the adaptation of an original story, "Night Song" with Merle Oberon and Dana Andrews and Ethel Barrymore, with John Cromwell directing. The picture had some colorful San Francisco atmosphere. Then the big one came along at RKO, "I Remember Mama." I worked two years on that for George Stevens. Irene Dunne played Mama. Even though released in 1948 it still plays a lot and has many fans. It's often played on Mother's Day on television."

"I've enjoyed Irene Dunne's performances very much," I told Bodeen.

"Yes," he nodded, "she's a charming human being. I don't know if you saw Irene Dunne at Filmex in 1975. They had a retrospective on her. She was absolutely amazing. They showed, "Love Affair" along with scenes from a dozen of her other films, including a sequence from, "I Remember Mama," the scene in which she mops the floor in the hospital. Somebody in the audience called out, "Miss Dunne, can you still sing the song, 'Wishing,' and she replied, "I don't know but I can try." Without any accompaniment, she sang, 'Wishing Will Make It So,' and brought the entire audience to its feet in an ovation. That was her cue for a beautiful exit."

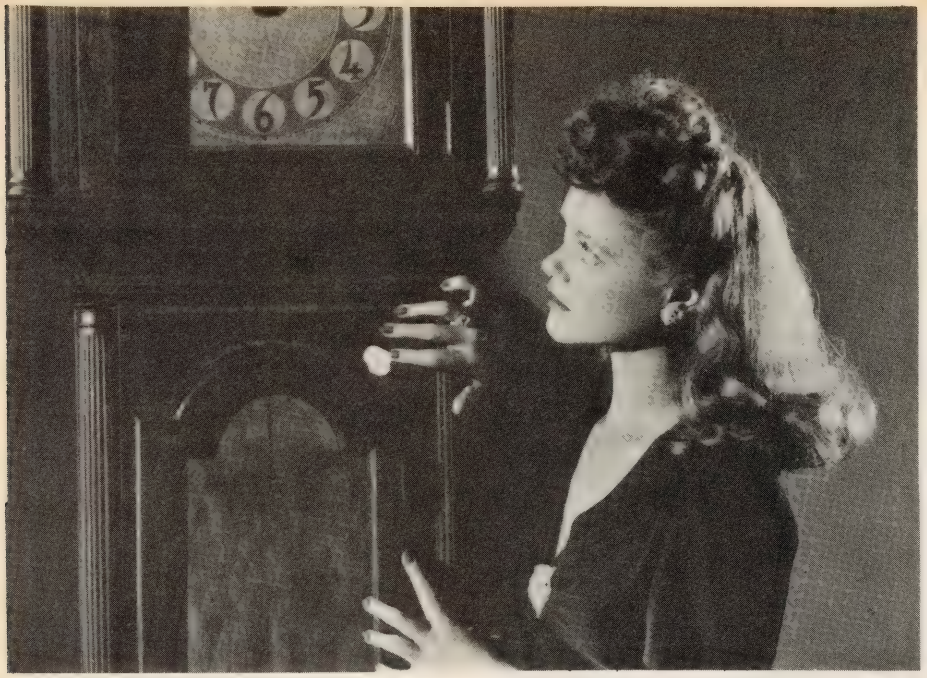
After the film, "Mr. Mike," Bodeen moved to New York City where he worked for three years writing for live television. He returned to California in 1953.

"Writing for live TV was like doing stage plays. The writer was there right through the last dress rehear- he recalled,

"I'll never forget a TV show I did with Grace Kelly. She was beautiful and charming. The TV show was set in the time of the French Revolution. Grace played an aristocrat who was escaping, and she did manage her escape."

"Did you ever get to meet Somerset Maugham? Having done adaptations of his writings for TV, I'm sure you would have enjoyed meeting him."

"Yes," Bodeen smiled, "I did meet Somerset Maugham. He was a very, very charming man and very shy . . . terribly shy, very modest. His eyes didn't miss anything. I met Maugham at a party given by Greek film star Katina Paxinou when he was in his 70's. He came to the party with George Cukor. He was staying with Cukor at the time. He was a terribly interesting man, a marvelous technician who really knew how to tell a story. The thing you aren't aware of when you're reading Somerset Maugham's stories is that they're



Simone Simon, in a dramatic scene from RKO's, "Cat People" (1942), a favorite with film buffs.

not easy to adapt to the theatre or to the screen because actually not very much happens in them physically. They're psychological masterpieces and you have to go back and create scenes. I've noticed with Maugham there's a lot more between the lines than what is presented on the surface."

Continuing, he explained, "Maugham writes his stories about characters. I mean, the plot means nothing to him. It's the establishment of a character in a situation which is what makes his stories so fascinating."

"I like Tennessee Williams and John Steinbeck."

"Both Williams and Steinbeck are good dramatic writers. They believed in characters, and so did Raymond Chandler."

"James M. Cain's works are almost overpowering. His characters are real!"

"James M. Cain was a very fine writer. I think his novel, "The Postman Always Rings Twice" was made into a play and then the big MGM movie with Lana Turner and John Garfield. It was also made into an Italian film which was just wonderful."

Reflecting on his TV writing, Bodeen recalled, "I worked for Four Star Theater and especially enjoyed two that I did for Peter Lorre and one I write for Charles Boyer, and two I did for Judith Anderson. I did some Schlitz Playhouse of Stars Shows I liked very much also. One I enjoyed very much featured a lot of silent movie stars like Doris Kenyon, Francis X. Bushman and Madge Kennedy.'

After approximately 60 television shows, came one of Bodeen's greatest screen writing achievements.

"All of a sudden I got a film that I really liked. One that was very important to me. It was "Billy Budd," shot in England with Peter Ustinov sharing writing credit."

"What about TV writing today?"

"You must see things visually to be a screenwriter of any kind," Bodeen insists. "Most motion picture screenwriters today came out of TV. When you consider some of the TV productions of today, such as "Love Among the Ruins" with Katharine Hepburn and Laurence Olivier, directed by George Cukor, you have to agree such productions represent some of the best writing ever to come out of Hollywood."

"Who are your favorite writers?"

"Writers like Balzac and Jane Austen," he replied.

"And your favorite cities?"

"I have lived in Paris and it's a lovely city. There are so many lovely cities but Paris is one of the most beautiful. I think that Vienna is a wonderful city to be in — there's so much going on. Every night you have to make up your mind what you want to see because there are so many things to do. I like London, Athens, and the sunny Greek Isles very much too."

Bodeen, who stays at the Algonquin Hotel in New York City has written "The Films of Cecil B. DeMille" and a book on Maurice Chevalier. He also is at work on a novel and writes articles for magazines. ☆

MOVIEREEL

Continued

SALUTE TO FILM HISTORY AT ACADEMY SERIES

A series of retrospective evenings devoted to an entertaining and nostalgic look at various aspects of cinema's history has been co-ordinated by the Academy's resident film historian, Anthony Slide. Screenings will be held at the Samuel Goldwyn Theatre, 8949 Wilshire Blvd., Beverly Hills (Tickets $2-call 278-8990.)

Pioneering film producer and co-founder of Paramount Pictures, Jesse L. Lasky, will be the subject of a special tribute on **September 15,** on the occasion of the 100th anniversary of his birth. October 6 will see an entertaining glimpse at "The Art of Exploitation" and the means by which the film industry has "sold" its films through trailers, promotional reels and the like.

The great shorts series "The March of Time," which received a Special Academy Award in 1936, is honored on the **November 10** retrospective evening. The final restospective tribute, on **December 8,** will be to the great French entertainer, Maurice Chevalier, the recipient of a 1958 Honorary Academy Award.

KANIN RE-ELECTED PRESIDENT OF MOTION PICTURE ACADEMY

Writer-Producer Fay Kanin has been re-elected to a second term as president of the Academy of Motion Picture Arts and Sciences.

Kanin, who heads her own production company, is one of three governors representing the Academy's Writers Branch on the board of governors.

Backstage in London with Deborah Kerr

By Robert Kendall

Deborah Kerr's name on a London theater marquee means good boxoffice, for Miss Kerr's appearance in "Candide", kept the West-End Theater packed night after night.

When I met her backstage, her flame colored hair, fair skin and radiant blue eyes flashed a friendly greeting.

"Yes, I love working on the stage," she enthused, "after all I *began* my acting career in repertory."

Born in Scotland, Deborah Kerr excels at playing poised and sophisticated, yet sensitive women. She made films in Britain, her screen debut began in Major Barbara in 1940. Her British films include, "Love on the Dole" and "Hatter's Castle" (1941), "The Life and Death of Colonel Blimp" (1943), "Perfect Strangers" (1945), and "The Black Narcissus" (1947) with Sabu. In Hollywood, she starred in "King Solomon's Mines" (1950), and the colorful MGM spectacle, "Quo Vadis", placing her in the forefront of great film stars. But it was in "From Here to Eternity", in her torrid love scenes on the beach with Burt Lancaster, that she made her most indelible imprint on moviegoers minds. She was also in "The King and I" (1956), and the popular hit, "The Night of the Iguana" (1964), and many more.

In the United States, she appeared in "Long Day's Journey Into Night" with Charlton Heston on stage, another triumph for her.

"I enjoy travel," she told me, "and maybe that is one reason I love going on tour with stage shows. There is something wonderful and electrifying about the theater."

The beautiful flowers that had been sent backstage complimented her own natural coloring. Her smile indicated how happy she was. "I like keeping busy. Whether it is in a movie or on stage, I *enjoy* acting!" ★

In her spare time, the stunning actress, Deborah Kerr loves to paint.

Backstage with Deborah Kerr.

1- Taking time off in Rome during shooting of MGM's "Quo Vadis." 2- Relaxing on the beach, Deborah Kerr in a scene from the Academy Award winning hit "From Here to Eternity" recently revived for television. 3- Deborah Kerr and Van Johnson in a scene from Columbia Picture's "End of the Affair." 4- Deborah Kerr and Charlton Heston starred together in Eugene O'Neill's classic drama "Long Days Journey Into Night" on the stage.

Pete, the Reluctant Movie Star

by Anthony Cassa

Film director Robert Aldrich has said of Jean Peters in an interview: "She's an extraordinarily gifted woman. It was a shame she disappeared from the film scene."

Indeed it was. One only need see her fine performances in such films as *Apache, Pickup on South Street* and *Anne of the Indies* to realize that Ms. Peters' talent as an actress was second only to her beauty as a woman. However, if one was to select a role of hers which could be said to most accurately reflect her personal life, it would have to be as the wife of Peter Marshall.

The actress resented any attempt by the studio publicity department to make her a sex symbol and refused to be seen in public in "sexy" outfits. She was quite old fashioned for a movie star and, not being Hollywoodish, she found no difficulty in giving up her career for the domestic duties of a wife.

Ms. Peters was born Elizabeth Jean on October 15, 1926, in Canton, Ohio. She was educated at the University of Michigan and it was there she won a popularity contest. This resulted in a trip to Hollywood and a 20th Century-Fox contract.

The neophyte was made a star in her first picture, *Captain from Castile* ('47), opposite Tyrone Power. The story told of a young nobleman (Power) seeking fame and fortune in the New World after his escape from the Spanish Inquisition. Jean is the peasant girl he loves. Alfred Newman wrote one of his best loved scores for this film.

Dana Andrews was her leading man in *Deep Waters* ('48), a story of a fisherman and a young woman brought together by a little boy (Dean Stockwell). She was Ray Milland's girl in *It Happens Every Spring* ('49), about a chemistry professor who discovers a serum that makes baseballs jump over bats.

Her next showcase was a remake of 1942's *Gentleman at Heart.* Starring Paul Douglas, *Love That Brute* ('50) has a prohibition gangster falling for innocent Peters. She joined a sorority in *Take Care of My Little Girl* ('51) after which she was the daughter of Monte Wooley who is out to prove you are *As Young As You Feel* in his fight against company policy to retire him at age 65.

Film historian Rudy Behlmer, in an article, "Swordplay on the Screen," had this to say of Jean's performance in *Anne of the Indies,* in which she portrayed the 16th-century pirate: "My vote for the actress who handled a sword best goes to Miss Peters who was totally believable in a difficult role. She pitched in beyond the call of duty." Her coach was Fred Cavens, noted fencing master.

The beauty contest winner from Ohio State was catapulted to overnight stardom in her first picture, "Captain From Castile" with Tyrone Power.

Although she had several scenes her total screen time in *Viva Zapata!* ('52) was less than a half hour in this Elia Kazan directed and Marlon Brando starrer. She was the choosy daughter of a Mexican merchant who resisted the peasant rebel Emiliano Zapata until he rises to political leadership.

Ms. Peters had three more releases in 1952. *Wait Till the Sun Shines, Nellie* was a nostalgic look at turn-of-the-century America. Jean was the ungrateful and unfaithful wife of barber David Wayne. In *Lure of the Wilderness* she and her convicted murderer father hold a young man hostage in a remake of *Swamp Water* ('41), Jean in the Anne Baxter role. The actress rounded out the year with "Last Leaf," a vignette of the five-part anthology *O'Henry's Full House.*

Jean obviously was not the star of *Niagara* ('53), a melodrama designed to showcase Marilyn Monroe as a dramatic actress. In *Pickup on South Street,* an espionage thriller, Jean is first Richard Kiley's girl, then Richard Widmark's, and seems to enjoy getting roughed up by them both. *A Blueprint for Murder* was a mystery in which she is the prime suspect and Joseph Cotten out to clear her. Although she had the title role in *Vicki* it was Jeanne Crain who was the star.

Jean Peters and Richard Widmark in "Pick Up On South Street."

Peters was Crain's sister, a model who gets herself murdered.

In 1954, near the end of her career, Jean married Stuart Cramer, a union which lasted less than two years.

That same year Jean was one of three American girls in Rome wishing for love, tossing *Three Coins in the Fountain.* The title song became a standard and the film was very popular. Director Jean Negulesco did it all over again ten years later in Madrid and called it *The Pleasure Seekers.*

Burt Lancaster was the *Apache* in Ms. Peters' only non-Fox film. This United Artists release was one of the better pro-Indian films to come out of Hollywood. Lancaster and Peters played well together. "I liked working with Burt. He's an active guy. He never stops."

Broken Lance, a remake of *House of Strangers* ('49), was Jean's last release for 1954. It starred Spencer Tracy in the Edward G. Robinson role. A patriarchal rancher finds he is losing control of his empire and family.

Jean's swan song was as the devoted and loving wife of Peter Marshall in *A Man Called Peter,* the studio's tribute to the Scotsman who became a clergyman and U.S. Senate chaplain. This was one of her favorite roles and films.

In her Fifties Jean makes an occasional appearance for charity. She's modeling for the Screen Smart Set here.

In 1955 Ms. Peters quit the movies. When her marriage to Cramer ended she married billionaire Howard Hughes in 1957. It would not be until 1972 she would return to acting in a television drama. It did nothing to reestablish her career.

Back when Jean was in college she had no ambition to be an actress. In fact, her goal was to be an English teacher and get married. She never did become a teacher but she eventually landed the only man she truly loved, Mr. Hughes.

Jean's marriage to the elusive industrialist ended in 1970. The marriage ceremony itself held no press; it was done incognito (G.A. Johnson, Mary Ann Evans) in Tonopah, Nevada. On the other hand the divorce made headlines throughout the nation.

Jean and Howard met ten years before their marriage. When he saw the rushes from *Captain from Castile* he asked to meet her. He discovered she had the qualities he couldn't resist in a woman—true beauty, honesty, directness; her disinterest in parties and night life; her plain clothes and lack of makeup; and her desire to learn.

No matter what you'll read about any other Hollywood actress you will have to conclude that there was no one quite like Jean Peters.

She never thought of herself as being attractive. She couldn't get over winning the beauty contest at college which eventually led to her Hollywood stardom (there were 13,000 contestants). "What would I do in Hollywood?" she asked. "I can't act."

When she arrived at Fox for her screen test she got a $150-a-week contract without it. "I don't see why we need a test," said a Fox chief. "She's fine. In fact, I think I have something for her in an upcoming picture." That picture was *Captain from Castile.* Linda Darnell was originally slated for the film but was rescheduled to do *Forever Amber.* Jean won the role of Cantana after she did a special test for Darryl Zanuck.

Jean did not want to get typed as a sexpot so she refused to do *Yellow Sky* ('48). She wanted a role in *Scudda Hoo! Scudda Hay!* of all things. Then she turned down *Sand* ('49) because she thought the script was bad. A new contract player just doesn't do this. But then, Jean was Jean. However, the young star was very punctual and always knew her lines. She was never temperamental and took directions easily.

Jean avoided nightclubs because she thought she didn't dance well. But she had other interests. She loved to sew, knit, cook, draw and paint. She loved baseball, horseback riding and movies (Hughes was also a

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Jean Peters

In a total of 19 films, Ms. Peters played only leads. She's seen here in "Apache."

movie nut). And, oh yes. She preferred showers to the tub. Although money was not the big thing in her life Jean was very astute in financial matters. "I had some houses in Laguna Beach and I never made a bad investment."

Ms. Peters was well liked by all who knew her. Her friends included Jeanne Crain, Marlon Brando, Jane Wyman, Kirk Douglas, Linda Darnell, Jessie Royce Landis, Colleen Townsend, Robert Wagner, Paul Douglas, Marilyn Monroe and Hedda Hopper.

She admired such luminaries as Tyrone Power ("He was my hero"), Dana Andrews, Ida Lupino, Margaret Sullivan, Gary Cooper, Clark Gable, Joseph Cotten, Jean Simmons, Ray Milland, James Stewart, Anne Baxter, Lana Turner, Joan Bennett and Shelly Winters.

Raymond Strait, in his biographical study of Jean, *Mrs. Howard Hughes,* quoted several movie people on their opinions of her. The director of *Blueprint for Murder,* Andrew Stone, said, "Jean was a charming girl. She was a very competent actress."

A Fox studio executive remarked that he thought her giving up her career was something Jean sensed "would be the proper thing to do."

Michael Curtiz, director of many Errol Flynn films, stated, "I think Jean was an excellent actress. She was sensitive and followed direction perfectly."

Another Fox chief, Buddy Adler, commented, "Jean Peters was an excellent actress. She had a great deal of fire that she kept under control." With all this, she was never nominated for an Oscar.

Jeanne Crain, one of Jean's closest friends and her costar in *Take Care of My Little Girl,* said Jean is "a fine, dignified lady."

On some of her roles, "Pete," as she liked to be called, had this to say. On *Anne of the Indies:* "I would have died if I'd lost the part of Anne. The costumes are delirious. Any girl would look good in them."

On *Captain from Castile:* "I wonder how many people noticed me? They were all looking at Ty Power. I was just part of the scenery."

On *Apache:* "I had a wonderful part in *Apache* but no one will notice me." Jean need not have worried. We all noticed her and we all loved her.

Her friend Coleen Townsend, a Fox starlet who gave up a promising career to marry a preacher, summed up the personality of Jean this way: "Jean's always gracious. She's always kind to everybody. Charm is defined as amiable, engaging, to have powers to win others as if by magic. I think that's what it is, magic, and Jean has that magic." ☆

Jess Hoaglin's

"Hollywood UPDATE"

Neil Hamilton as he appeared at the height of his screen career.

Neil Hamilton

As a young man Neil Hamilton was one of the top commercial artist models of the early '20s. Born in Lynn, Massachusetts, September 9, 1899, his family moved to New Haven, Connecticut, when he was seventeen. In order to add to his income Neil began working as an extra and bit player in many of the films being made at Fort Lee, New Jersey. One of his first appearances before the camera was in a mob scene in *The Scar.*

It wasn't until D.W. Griffith first met Neil and tested him for a role in *The White Rose* that his star began to ascend. In this film, a charming and romantic story filmed in the bayous of Florida, Neil worked with Ivor Novello. As one critic reported, Neil's quiet manner, good looks and pleasant personality made him an instant success. His work in *The White Rose* proved most satisfactory and later Mr. Griffith used Neil in two films. The first, *Isn't Life Wonderful,* in which he costarred with Carol Dempster, was a sensitive story of life in postwar Germany, but even six years after the armistice was signed the public was not ready to view German troubles with a sympathetic eye. The next film, *America,* was a story set in Revolutionary times with Lionel Barrymore portraying the role of the notorious Walter Butler, the British captain who instigated the Indian massacre in upper New York. Although the film was only moderately successful, Neil maintained a busy schedule in the industry and became recognized as an important leading man of the day. Critics were quick to acclaim him a new Richard Barthelmess and to point out that since he was huskier and more rugged-looking than Barthelmess he obviously had quite a career ahead of him.

A few years later Neil signed with Paramount and in 1926 was cast in one of the best silent films ever produced, *Beau Geste.* The film told the exciting and moving tale of three brothers in the Foreign Legion. The entire cast, starring Neil, Ronald Colman and Ralph Forbes as the brothers, was superb. Noah Beery and William Powell, at that time virtual unknowns, got off to a flying start by playing bit parts. Powell, especially, since he played the bit part for all it was worth. Neil became one of Paramount's 'hot' properties and starred in numerous films including *The Great Gatsby, Streets of Forgotten Men* and *Three Weeks.*

When talking pictures came in, Neil had no trouble adjusting to the new medium. He signed with MGM and worked with many of the great stars of that studio. Later he returned to the stage and appeared in such Broadway hits as *The Solid Gold Cadillac, The State of the Union* and *Many Happy Returns.*

"I cannot help being amused when I think of *Many Happy Returns,*" Neil remarked. "I appeared with Mary Astor and it was a dreadful play, received terrible bad reviews and closed within a week. George Jean Nathan, then one of the most important and influential critics of that day, gave me a frightfully bad notice, saying I was the worst actor he had ever seen. This review, curiously and interestingly enough, led to a friendship with George Kelly, a Pulitzer Prize winner and one of the most distinguished directors and writers that ever graced the stage. One day I was sent on an interview to see Mr. Kelly and he came right out and told me he was not out to prove Mr. Nathan wrong but there was a part in his new play that fit me perfectly and if I would take a chance with him he would take a chance with me. The part was beautiful, got excellent notices, and to this day I am profoundly grateful to George Kelly as he taught me more about acting than I had ever learned before and it didn't take him five minutes to tell me."

Neil Hamilton as Commissioner Gordon in *Batman,* popular TV series filmed at 20th Century-Fox Studios.

During the early '40s Neil found it difficult to find work in films and for a brief period worked as an actor's agent. Following a very trying time in his life he eventually emerged like a new person and came back to again work in pictures. This period of his life is a fantastic and moving story in itself and has been published in a number of magazines.

When *Batman* was made at 20th Century-Fox and became one of the top television series, Neil garnered acclaim for his work as Commissioner Gordon. He stayed with the series until it folded, after which he and his wife Elsa, who will celebrate their 57th wedding anniversary this November, moved to Escondido where they now make their home.

"I haven't been near a studio in almost ten years," Neil said, "and thus I say goodbye to an army of delightful people with whom it has been my great and good fortune to have worked with. ☆

Errol Flynn
The Untold Story

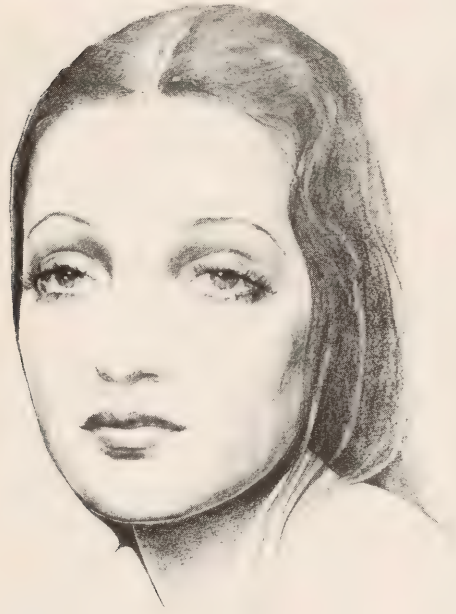
Told At Last by author Charles Higham
Exclusive Interview — with Robert Kendall

Errol Flynn, one of the handsomest men ever to appear on the screen, in such unforgettable, swashbuckling screen roles as "Robin Hood", "Captain Blood", "Adventures of Don Juan", whose own flamboyant life was the most daring adventure of all, led a series of lives in one compact life.

Over lunch at Musso-Frank in Hollywood the other day, author Higham, back from a whirlwind book tour revealed, "By a strange coincidence when I was appearing on Canada's #1 talk show, the man interviewing me, told me he knew Flynn hadn't been allowed in Canada from 1937 until 1958, when he was allowed to sell his yacht — because he had worked for Canadian Intelligence at one time." Higham, also revealed that a woman caller, who phoned in San Francisco, when he appeared on the KGO, Owen Spann show, claimed she could confirm everything he was saying. She said British Intelligence had a complete record of Flynn's activities on behalf of the Nazi government in France, Britain, Ireland and Spain. Higham asked where she worked and who her immediate superior was. She replied #4 Curzon Street, London, and said Sir Percy Sillitoe was her immediate superior. Both answers were correct, Higham knew, because his father Sir Charles Higham, a member of M. P. in London, had an office right next door to British Intelligence.

Higham admits, "When I sat in the National Archives in Washington with the evidence of Flynn's Fifth Column activities staring me in the face, I felt tears of grief and shock." And then, "Later I found many of Errol's connections were with very prominent Nazis. After ten months of declassification, about twelve thousand documents flooded my house." And these "documents" form much of the substance of this "shocker" of a book. The book's compelling action never lets down, as it carefully traces Flynn's entire life, with thoughtful research, and and enormous amount of personal interviews. Higham, points out his acting triumphs, but the revelations of Flynn's dope-running, slave-trading, sex escapades and Nazi links stun. ★

"My Side of the Road"



Courtesy of Bob Harmon

"My Side of the Road"

Examining Dorothy Lamour's excellent "*My Side of the Road*" (with Dick McInnes), we learn the *road* wasn't so joyous near the end. Bing Crosby and Bob Hope shared the profits with Paramount, including recording sales, but Lamour was ignored. In later years, Crosby became elusive toward her (obvious in their last TV appearances). When she called Crosby's office to ask about funeral arrangements, she was told: "I'm sorry, but Mrs. Crosby will not allow anyone but the immediate family into the services. I wouldn't want you to be embarrassed if you showed up, because they will not let you in," his secretary said.

The book gives new insight into the Lamour persona. By long-established standards, she might have been a passing fancy, but Lamour was a competent actress and more than held her own in such films as *Johnny Apollo, Chad Hanna* and *Wild Harvest.* When best friend, Dorothy Dell won the Miss Universe title, and went on a Fanchon and Marco tour, Lamour joined the chorus. Dell, later a Paramount star herself, was killed in a car crash (1934). From band songstress to jungle capers to skilled comedienne, she's expanded her career into the 1980's. She had both stardom and a loving family. Her memoirs highlight her moving love story about her thirty-six year marriage to William Howard and devotion to her mother. Nicely illustrated with rare photographs from Lamour's pre-Hollywood years. ★

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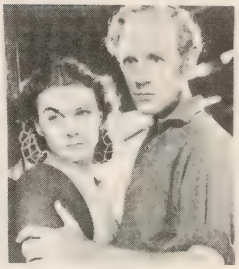
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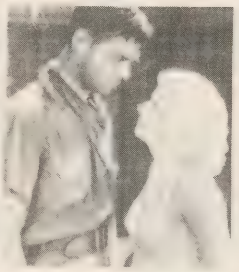
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36. **OCTOBER 1976—Vol. 10, No. 12** "The Amazing Dobermans"—***Fred Astaire, Barbara Eden, James Franciscus***—cover & story. Ann Harding Interview. Dale Robertson, Balloon Enthusiast. Series/Early Days of Publicity.

37. **NOVEMBER 1976—Vol. 11, No. 1** ***Carol Lynley & Gary Lockwood.*** Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

38. **DECEMBER 1976—Vol. 11, No. 2** ***Golden Films—1977 Festival of Hits.*** Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.

39. **FEBRUARY 1977—Vol. 11, No. 3** ***Liza Minnelli***—Cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.

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45. **SEPTEMBER 1977—Vol. 11, No. 10** ***Dolores Del Rio***—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

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Jeanette MacDonald & Nelson Eddy/cover—America's favorite singing stars. Photo gallery. Opera Divas of MGM. Gia Scala's True Life Story. Andrews Sisters on Tour & more

48. DECEMBER 1977—Vol. 11, No. 12
Great Western Heroes Edition. Filmdom's top cowboy stars . . . ***John Wayne***—cover, America's shooting star, Cowgirls, ". . .Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

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Fabulous Rita Hayworth/cover. Thalian tribute, photos from her career, Famous Gilda page poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair Interview. Veda Ann Borg. The Lone Ranger, etc.

50. MARCH 1978—Vol. 12, No. 2
Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

51. APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.

52. MAY 1978—Vol. 12, No. 4
The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.

53. JUNE 1978—Vol. 12, No. 5
HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, new film thriller. Star Wars Sequel: "The Empire Strikes Back." Exclusive interviews, "The Greats of Science Fiction, George Pal, Frank Van De Vere, Gene Warren." Movie Masterpieces of Science Fiction. Collector's photo gallery of films that made history. Sci-Fi Academy Awards. "Star Wars." "Encounters of the Third Kind." Casual Con-Sci-Fi Convention.

54. AUGUST 1978—Vol. 12, No. 6
Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

55. SEPTEMBER 1978—Vol. 12, No. 7
"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

56. OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Moviereel. Disney's Top Animators.

57. NOVEMBER 1978—Vol. 12, No. 9
The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

58. DECEMBER 1978—Vol. 12, No. 10
Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

59. FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

60. MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpubiished Candids. The Jerry Lewis Story. Enchanting Alice Faye. Carmen Miranda Museum. Hattie McDaniel—"More Than a Mammy."

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62. MAY 1979—Vol. 13, No. 2
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63. JUNE 1979—Vol. 13, No. 3
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64. AUGUST 1979—Vol. 13, No. 4
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65. SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

66. OCTOBER 1979
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Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. NOVEMBER 1979
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MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

68. DECEMBER 1979
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69. FEBRUARY 1980—
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. MARCH 1980
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Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

71. APRIL 1980
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Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

72. MAY 1980
Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. JUNE 1980
Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

74. AUGUST 1980—
Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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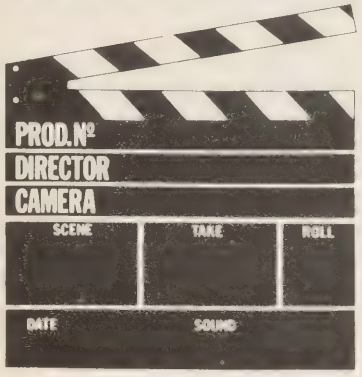

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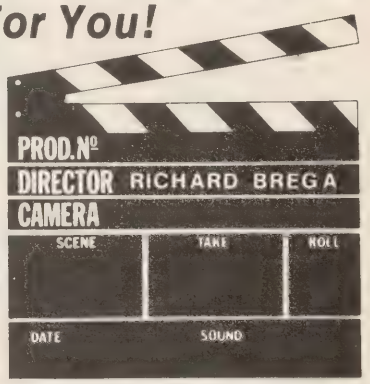

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COLLECTING MOVIE NOSTALGIA FOR PROFIT

The Vivian Blaine Boosters

By Jim Neyhart

In the early part of 1943, my father, who owned a radio station, received a transcription from 20th Century-Fox, featuring all the new singing starlets they had signed. I listened to it once and was struck with the voice of one of the ladies who was named Vivian Blaine. I was so crazy about that voice I made it my business to find out more about her and learned that she had made three films *(He Hired the Boss, Girl Trouble, Through Different Eyes)* that still could be seen in neighborhood theaters. I immediately saw the films, and while she didn't sing in them, I liked the lady and her *persona* as much as her voice.

Later that year *Jitterbugs* was released (Laurel and Hardy) in which she did sing, and I was really hooked. I became an officer in her fan club, "The Blaine Boosters," and started to collect anything and everything I could on her. Then she was cast in a series of color musicals (*Greenwich Village, Something for the Boys, Nob Hill, State Fair, Three Little Girls in Blue,* etc.). When she left Fox and started a cross-country singing tour, thanks to the understanding of my parents, I followed her all over the east—Baltimore, Cincinnati, Chicago, etc., to see her and hear that voice. To the Roxy in New York and that city's famous Copacabana (with Martin and Lewis supporting her) and so on till *Guys and Dolls* and that unforgettable opening in New York (where she received the Donaldson and Critics Circle awards), plus *Say Darling, Enter Laughing, Hatful of Rain,* etc.

Through the Korean War, and through a marriage, I have remained a "Blaine Booster," traveling to Broadway or Atlanta, wherever she might be appearing in a play or a nightclub (not to mention hundreds of TV appearances—her own show on NBC, "Those Two"; and such prestigious items as "Dream Girl," directed by Maurice Evans, to "Mary Hartman" and "Love Boat" (this past year).

I have over 10,000 pictures and 5,000 clippings of her from all over the world, countless tapes, and all of her Mercury, Decca and RCA albums. And I receive new items almost every day, thanks to clipping services. Of course, I have them insured, but there is no policy that could compensate for what they mean to me personally. I don't think in terms of what they're worth in dollars. My prize possession is her sensational nightclub act that she did in the mid-70s, as well as my own efforts and those of friends in photographing her through the years.

Vivian is still very active (eight appearances on shows this last year) and she is a warm, witty, generous and foxy lady. She is an outspoken and yet modest woman who, nevertheless, is a highly dedicated actress, and she can still sing the socks off you! I'm very privileged and honored to call her and her husband, Mr. Stuart Clark, my friends. It's all been a joy, and if I had it to do over again, I would do it all over again. One of my greatest joys was presenting her with a "Miss Adelaide" doll which I had made on the 30th anniversary of the original opening of *Guys and Dolls,* a role the majority of people will always remember her for. But to Blaine fans, there is so much more!

VIVIAN BLAINE COLLECTION
From Jim Neyhart's personal files

Collectors invited to participate

Ed. note: Collectors: address all correspondence and stories to HOLLYWOOD STUDIO Magazine, Attention: Robert Kendall, P.O. Box 1566 *, Apple Valley, Ca. 92307.*

Jerry Perchesky-"Im A Radio Program Addict"

Pat O'Brien and Jerry Perchesky

Red Buttons and Jerry at Red's home in Bel Air.

Bret Morrison (The Shadow) two weeks before his death —1978 at the Pacific Broadcasters luncheon in Studio City, with Jerry and Hans Conreid.

I admit it. I'm an addict. It's not drugs or booze but a long time hobby that is more captivating than both. It instills in you a need that is never fully fulfilled. I'm an old time radio program addict.

The beginning really evolved from sitting around the family Philco radio, listening to Eddie Cantor, Bing, Fibber McGee and Molly, Suspense and others shows of that ilk. At that time, age 12 to 14, I was just the average listener. A turnabout occurred when I attended school with Ronnie Burns in Los Angles. Ronnie's parents were known as George and Gracie, my favorite, then and now. My contact with Ronnie and his sister Sandy, befriended me to George and the lovely Gracie. The enigma grew as I watched George and Gracie sitting around their swimming pool with their writers (many of whom still write for George today) putting together the weekly radio shows that entertained millions.

George Burns gave me my first radio transcriptions in the early 40's and I had the "bug" from that day on. I began accumulating ET's (electrical transcriptions) of shows from Jack Benny, Bing Crosby and many others. I became personally acquainted at a very youthful and impressive age with many of the great stars of radio. I remember clearly being permitted to sit through many rehearsals of "Lux Radio Theatre" on Vine St. by my old friend Eddie Marr who worked most of the Lux shows.

After making contact eventually with some 200 other old time radio collectors world-wide and a four year stint with AFRS, my collection grew and grew.

Surprisingly, when I befriended the radio performers themselves, I was quick to discover that not too many of them had much of their own material. Many of the pre-war II Shows were melted down (Donated patriotically by the networks for aluminum (scrap).)

It is seek and search over and over again. But shows hitherto disappeared have turned up through my perserverance. Jack Haley (The Tin Man) had much material he made available to me. Bing Crosby gave me Carte Blanche to his entire personal collection. I do taped interviews for myself and to make available to others. I interviewed Bing at his Hillsborough home (Calif.) shortly before his death. Bing was not a man easily understood but he was a great talent.

I often attend luncheons at Pacific Pioneer Broadcasters in Hollywood. They hold "Roasts" four times a year. Their most recent targets were George Gobel, Pat O'Brien and Ken Murray. I make available, free of charge copies of material any of the performers or writers wish to have and in return sometimes they discover some tapes or records hidden away in a dusty closet somewhere.

I have some **15,000 radio shows** in my collection going back to 1912. If I had to choose the rarest, I guess I would name "The Packard Hour". It was the show where Fred Astaire hosted, airing first on Sept. 9, 1936 with Jack Benny, Mary Livingston and Ginger Rogers with Johnny Green's music. I discovered the original (ET) in the collection of a famous star and since he is now gone, I haven't any inkling of how he came by it. I now own the original transcription.

Old time radio is not dead. There are too many of us keeping it alive. The Pacific Pioneer luncheons wih so many great radio people in attendance offer a room full of memories.

Television may have replaced radio in drama and comedy but as long as there are airwaves and sound, radio of the 30's and 40's will never cease to be the great entertainment of the mind and imagination. I would welcome inquiries from Hollywood Studio Magazine readers on various shows and personalities. Good listening!

Write Jerry Perchesky
P.O. Box 732, Aptos, CA 95003

Collection of 400 Rare Dolls- Many are Movie Star dolls

'I Couldn't Stand to Part With My Daughters' Dolls'
. . . sentiment leads to hobby and authorship

Her three daughters are grown and married now, but Mrs. Joseph Dicicco of Victorville, Calif. has plenty to remind her of their childhood.

A room in the Dicicco home is a veritable museum because she "Couldn't stand to part with the girls' dolls."

The hobby of collecting the toys—both antique and modern— has given new distinction to Mrs. Dicicco whose first book, "Doll Collectors' Treasures," was released by Carleton Press.

The author's personal collection which numbers well over 400, shares the pages with those of collectors across the country. Though she has no one favorite doll, Mrs. Dicicco can't resist showing visitors "That Kid," a boy doll which makes "smart aleck" statements and reprimands his holder for pulling his ear and swiping his sling shot.

Her most expensive purchase from a Hesperia antique shop was a century-old 36-inch French bisque doll, "Bebe Jumeau," in the original packing box. Other dolls in her collection have ranged in price from 10 cents (at a goodwill store) upward. Few were gifts, though Mrs. Dicicco makes special requests for new dolls at Christmas.

The collection has grown rapidly in size and value since 1963 when Mrs. Dicicco decided to add to her daughters' collection. Her husband has supported her effort financially and accompanies her to doll museums, antique shops and second-hand stores. A trip to New York several years ago yielded several dolls and a carriage.

A member of the United Federation of Doll Clubs Inc., Mrs. Dicicco has benefited financially from her hobby. Last year, alone, she received over $1,000 for dolls sold at a show in San Diego.

She refuses to place a value on her collection saying, "It increases all the time."

Unusual dolls are not hard to find in Mrs. Dicicco's collection.

She carved several from cottonwood root and made another from china parts. Many of the costumes are original, but undressed dolls are attired in hand-made gowns and trousers of silk, lace and wool. They wear authentic costumes, right down to jewelry and accessories.

The collection includes an original Sonja Henie doll, "Little Colonel," carved Winston Churchill, "Popeye," Jane Withers celebrity doll and Shirley Temple doll of the 1936 era.

In a glass case, she has arranged dolls in miniature rooms with scale-model furniture, dinnerware and accessories. Another cabinet houses a bathroom scene with kewpie dolls lounging in the tub and on rugs on the floor.

While elderly visitors can find dolls familiar to them, so can pre-schoolers.

"I think a lot of collectors make a big mistake by not including dolls of the modern era," she says.

"I have a Jacqueline Kennedy doll, Ben Casey, GI Joe, Ken and Barbie, Baby First-Step, Poor Pitiful Pearl, Tippee Toes and Dr. Doolittle."

Maybe the most unusual doll in her collection is one which belonged to her little sister.

She calls it "Minerva Tinhead."

"My mother found the doll in the city dump and made the body and arms of pillow ticking and an old stocking. The toes were chewed off by my brother's dog.

"Minerva Tinhead is the one and only doll that survived a family with six children."—Priscilla Nordyke

Movie Star Dolls

A note from Mrs. Decicco accompanies the story calling attention to her many movie star dolls not mentioned. "I have dolls from the 30's, old composition: Sonja Henie, Vivien Leigh (Scarlett O'Hara) Margaret o'Brien, Carmen Miranda, Anne Shirley, Deanna Durbin, Judy Garland, Jane Withers, Dionne Quintuplets, Charley Mc Carthy, Shirley Temple (Snow White) and 5 of the Dwarfs, Skippy, (Jackie Cooper). I have many other movie star dolls dressed to represent special actresses . . . Betty Hutton (Annie Oakley) Ginger Rogers and Fred Astaire, Norma Shearer (Marie Antoinette) plus my hand carved Anthony and Cleopatra (Liz and Richard) also many vinyl and plastic movie characters. Also have a large collection of Movie Star Paper Dolls including "Gone With The Wind".

Laurel Decicco
14916 Cholame, Victorville, CA. 92392

Collector Chaw Mank has a million stories to tell—writes HSM

By Robert Kendall

Chaw Mank, Drawer 30, Staunton, IL 62088, has to be one of the busiest collectors and correspondents anywhere on Planet Earth! His fascinating letter to *Hollywood Studio* details his huge collection, dating way back: He explains in his letter, "I have Christmas cards from Elvis, started his first fan club and first memorial club, largest of any fan club. My first project was donation of Bibles, Salvation Army, St. Louis, where he donated 10 Bibles. Fans and others paid dimes, etc., to get Bibles and send. All who donated got their name in a Bible."

This was the beginning; throughout the years he has been involved in a variety of worthy causes, and has signed photos from Elvis Presley. For 23 years Elvis sent him Christmas cards. He has thought of giving six Christmas cards from Elvis out to bidding, but hasn't done this as yet.

Also, Elvis once sent him a square of his suit cloth, a rare item. Chaw Mank also mentions he has thought of putting out a book of just the colorful Christmas cards the movie greats have sent him through the many years he has been a faithful fan and collector.

A short time before she died, Mary Pickford sent him a prayer for his proposed book. He has four book projects going, and his hobby is, of course, his numerous fan clubs. He particularly treasures his Christmas cards from star Bing Crosby; and Jean Harlow remembered him with thoughtful gifts.

Chaw Mank has had a show-biz background; at 14 he was a theatre organist, and later had his own dance band. He has done publicity promotion for Skeeter Davis, Harry Lux (D.J.), Johnny Dollar, Sara Dick Mosley, and A. Wesley Millet III. He sends out 25,000 letters a year, and a mention to his mighty fan club movement can mean momentum to the stars he promotes.

He has written books on such film greats as Garbo and Valentino. His six-room house is filled with mementos of dozens of movie, television and other entertainment greats. Thousands of autographs on photographs adorn the walls. Huge stacks of letters stand everywhere.

There is even a roomful of vases, and assorted trinkets, such as cigaret lighters and wallets which indicate expressions of gratitude from the celebrities he has written about, promoted or dealt with.

A particularly cherished item is his personal scrapbook sent to him by film great Rudolph Valentino. He has gifts on display from Bette Davis, Gary Cooper, and the blonde bombshell Harlow sent him a white scarf and some handkerchiefs when he was in the hospital, along with a personal message.

Indeed, Chaw Mank is the *Movie Fan Extraordinaire!* ☆

Collector's News Notes

Want Robert Mitchum Paperback

Anyone willing to sell a paperback of "It Beats Working," by Robert Mitchum? Bookstores have failed me.

As Canadian teenager saw cast—including Lillian Gish—of "Commandos Strike at Daw," being shot near Victoria.

I enjoy catching all the good oldies on TV. Be delighted to hear from other movie buffs.

Agnes Kotecki
1734 Mt. Diablo Ave.
Stockton, CA 95203

Has Large Collection of Sheet Music

I don't know if you can help me or not; but I have quite a collection of sheet music, a lot of it dating back to the films of the early 1900's such as one called "Mickey" with a picture of Mable Normand and an inscription which says—"Adapted from Max Sennett's 500,000 Photoplay dated 1918.

Another one; "God Bless America"—with an inscription which reads—first performed by Kate Smith, Armistice Day 1928.

Another called just "Baby" from Seventh Annual Passing Show 1918, with a photo of an Emily Miles and inscriptions dated 1919.

Examples of the sheets I have are: (and a hundred more)

Ramon Navarro—Evelyn Laye, in—'The Night Is Young'—1935
Duncan Sisters in—'Topsy and Turvy'—1923
'Golddiggers of 1937', Dick Powell, Joan Blondell

They are all original and in very good condition and some are autographed.

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Collectors invited to participate

★ **Hollywood Studio Magazine readers** are invited to participate in this interesting **Collectors'** section. You may send us stories and photos of your collections and how you acquired them, or a question which we'll gladly answer if possible or a short feature similiar to the ones appearing in this issue. Send all communications to P.O. Box 1566, Apple Valley, CA 90237 c/o Collecting editor.

ried away that she plunges into unfettered love. The action took place in a haystack.

The wife role was as perfectly cast as was Gary's. The star was incredibly beautiful but reputedly frigid and aloof both off and on screen. Gary had no irresistible urge for either the actress or her character.

The director foresaw all this and spent days in fantasy about the secret urges of this enamel-like star. He described the heights of aroused passions of women like her. All Gary had to do was make a start boldly and what response there would be.

Gary become sold. He actually became eager. So the scene went before the camera one evening. And Gary played his role beautifully. He was becoming so fervent that the scene would work, with smart editing, even if the dame stayed icy.

Suddenly, the female stopped the scene. "I feel quite awkward in this position. Tell me, what should I do with my left hand during this action?"

That was the end. How do you explain to a youth like Gary Cooper that he is doing well when the proposed sex partner thinks only of what the hell to do with her left hand?

It was one of the few scenes Gary ever did badly. ☆

COMING SOON:

IN FUTURE ISSUES

Watch our succeeding issues for **Sophia Loren** "That Fabulous Face" & interview, "The Mirror Cracked", a feature on the upcoming Agatha Christie Bestseller starring **Angela Lansbury, Elizabeth Taylor, Rock Hudson, Kim Novak . . . . Queens of Burlesque . . . Famous Pin-Up Queens** of the screen, **Rosemary La Planche, Gale Robbins; Gene Raymond, Doris Lloyd, Film Quiz's** Collector's rare photos and a series of fascination features on **Collecting Movie Memorabilia** for profit and more . . . Don't miss an issue. *"Every issue a Collectors Item."*

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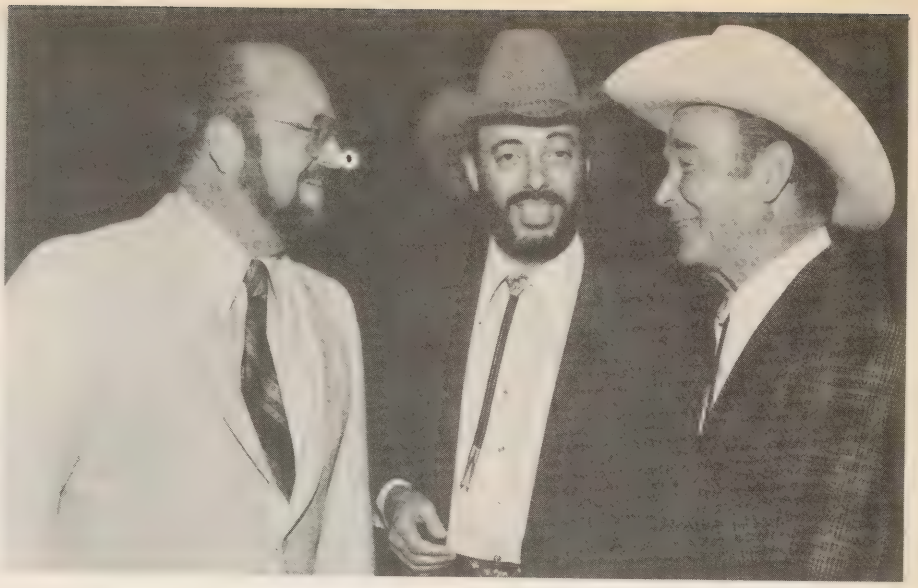
Woody Wise's New Discount Video Store

A unique new shop has recently opened in Burbank, California. Discount Video Tapes stocks hundreds of movies on video cassettes. Current boxoffice hits along with old television shows, serials and memorable movie classics of the past make selecting just one title a difficult decision for the typical film fan.

Discount Video is the outgrowth of one mans' life long fascination with the film industry. Woody Wise became a film buff at the age of 12 when he was given a primitive Keystone projector and a number of old films. At the age of 15 Wise decided to combine avocation with vocation and began working as an usher at a theatre in his home town of Alexandria, Virginia. Three years later Wise became the youngest theatre manager in Virginia when he was promoted to manager of the Alexandria Amusement Corporations Flagship Virginia Theatre. A short time later Wise served as general manager of the Alexandria chain. Wise's working hours soon were totally devoted to the world of motion pictures when he acquired two theatres of his own as well as two movie memorabilia shops and a 16mm film rental company.



Roy Rogers congratulates **Wood Wise** (left on the debut of his Discount Video Tapes now open in Burbank, California. **Producer "Snuff" Garrett** (center) is President of The Nostalgia Merchant, which distributes westerns and classic film releases on video cassette. "The King of the Cowboys" was Wise's childhood idol so a full line of Roy Rogers films will be stocked along with hundreds of other titles at his unique store located at 1117 North Hollywood Way in Burbank.

Wise's overwhelming zeal and interest in the film industry eventually drew the attention of the board of directors of the Harold Lloyd Estate in Beverly Hills, California, who were searching for a curator/director of the 14 acre estate. In 1973 Wise relocated in California and found himself juggling public tours with film studios shooting schedules which flocked to the scenic estate.

Continued

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The mansion which was built in 1929 at a cost of two and a half million dollars, housed rooms filled with Lloyd's movie memorabilia and numerous awards, including the coveted Academy Award which Lloyd received in 1952.

When the Lloyd mansion was sold in 1978, Wise entered the video field which was then in its infancy. Initially Wise marketed video releases via mail order but outgrew his small office when catalog requests exceeded 20,000.

Located in the heart of Burbank at 1117 North Hollywood Way, Wise and his staff perform three separate functions. A "walk-in" showroom greets visitors who arrive daily to browse and check out new video arrivals. Further back in the building the mail order division continues to thrive as orders arrive from all over the world.

The third phase of Discount Video is a fully equipped duplication facility. Here rows of video machines churn out hundreds of tapes monthly which are then packaged and marketed under the Discount Video banner to video distributers and wholesalers nationwide. The video releases manufactured on the premises reflect Wise's electic taste in films so the titles range from Saturday matinee variety westerns and serials to esoteric foreign films and early television programs.

The shop is open daily Monday thru Saturday from 10:00 a.m. to 6:00 p.m., or if you cannot visit personally a catalog is available upon request.

FILM FILES PROLONGED

The 3M Company has introduced a new product called "Photogard" which is being used as a protective coating and being promoted as a substance that will prolong longer film files.

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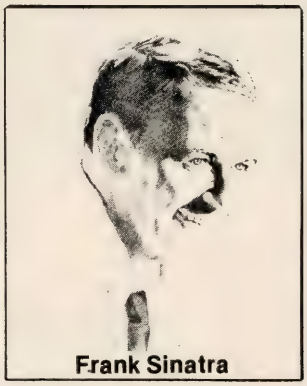
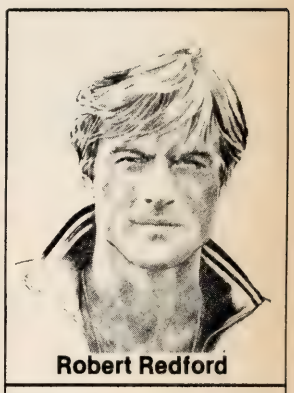

Frank Sinatra

James Dean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Sinatra, with wife, **Barbara,** beaming, accepts plaque from **Rose Marie** and **Danny Thomas** on behalf of St. Jude's.

Sinatra sang for the children and it was a night to remember! The "children" referred to are those of St. Jude Children's Research Hospital. Hosts were Rose Marie and Danny Thomas who founded St. Jude's eighteen years ago in Memphis as a non-sectarian hospital to treat children suffering from cancer-related diseases. This "Evening in Italy" at the Century Plaza raised over a million for the hospital.

Sinatra, the most widely publicized entertainer extant, remains, at 64, synonymous with music. Cool and in total command, he made the guests forget the snafus that invariably occur at overcrowded charity affaisr. He introduced his fourth wife, Barbara, announcing that it was their fourth anniversary. And he was extremely cooperative with the press. It was not always so. At one time he blamed the press for putting the sin in Sinatra. His close friend, Humphrey Bogart, said, "Frank thinks of Paradise as a place with plenty of women and no newspapermen. He doesn't realize he'd be better off the other way around."

"Star-studded" is the most overworked term in Tinseltown, but there's no better one for this event as you can see by this exclusive photo layout by Alan Berliner.

Sinatra notes, "Tha last time I turned down Jake (Thomas' real name is Jacobs), it snowed in my living room in Palm Springs."

Bride **Marlo Thomas** introduced her mother as "Phil Donahue's mother-in-law."

1-Helen Reddy and Jeff Wald 2-Kirk Douglas with Kentucky Gov. John Brown and wife, Phyllis George. 3-Tove and Ernest Borgnine 4-Carol Lynley and Jack Haley, Jr. 5-Sally and Peter Marshall 6-June Haver and Fred MacMurray 7Dionne Warwick 8-Liberace 9-Lynda Carter and Ron Samuels 10-Evelyn Keyes and George Burns 11-Phyllis Diller and Tom Hartzog 12-Marianne and Kenny Rogers

LEE GRAHAM . . . MAN ABOUT TOWN

Irene Dunne chats with **James Stewart** at cocktailery preceding the preview of "Raise the Titanic!" (photo by Nate Cutler)

Gene Kelly and **Rita Hayworth** greet each other warmly at the Last Great Hollywood Party Part V. (Photo by Nate Cutler)

Ole! Our **senor about town** with **Cloris Leachman,** her former mother-in-law, character actress, **Mabel Albertson** and **Carlos Miguel** at Mexican Fiesta at Walt Disney Studio following the press showing of "Herbie Goes Bananas." (Photo by Yani Begakis)

The "wrap party" celebrating the completion of a film, has long been a part of the Tinseltown social scene. However, it usually is a small affair for the cast and crew. Not so with Neil Simon's **"Seems Like Old Times"** at Columbia. Stage 18 became a beehive of frivolity for the company and a contingent of press.

The stars of the film, **Goldie Hawn** and **Chevy Chase** were on hand to greet the guests.

It had been over five years since Id seen Goldie. In the spring of 1975, when I was taking Ingrid Bergman to dinner at Trader Vic's, followed by an evening at the Magic Castle, Ingrid asked if Goldie (they became friends during the filming of "Cactus Flower") and her Swedish boy friend, Bruno Wintzell, could join us. They did and we had a wonderful time. At that time Goldie was separated from her husband, Gus Trikonis. She has since brokeup with Bruno, divorced Gus and married singer Bill Hudson, whom she met on a flight home from Paris. They have two children, 4-year old Oliver and Kate, 16 monts.

When Goldie started in show business, she danced in cages and writhed in go-go bars ("Not topless. I don't have enough equipment"). Later, fluffing her lines and breaking up in a giggle, she broke up "Laugh-In" audiences for three years on TV. Then she embarked on a film career winning a best supporting Oscar for her first effort, "Cactus Flower."

Although Goldie is happy to be back in pictures with "Seems Like Old Times," she is the first to admit she doesn't have a big career drive. She'd rather talk about how much fun it is to be pregnant than discuss her career. Will she have more children? "Oh, yes, I'd love a big family—maybe five kids."

★ ★ ★

The Last Great Hollywood Party was previously held at the Harold Lloyd estate, Pickfair, the Playboy Mansion West and Burbank Studios. This year for Part V, the Diamond Circle for the City of Hope outdid itself with a lavish party at the late Conrad Hilton's Bel-Air hilltop Mansion, "Casa Encantada." The magnificent Georgian-style house with 64 rooms including five kitchens, 13 bedrooms, 11 baths and garage space for 21 cars is for sale—$17 million if you're interested.

The evening was a tribute to **Gene Kelly**. There to congratulate him were two of his leading ladies, Rita Hayworth ("Cover Girl") and Kathryn Grayson ("Thousands Cheer" and "Anchors aweigh"). Gloria DeHaven and Gene Harbin dedicated their songs to Kelly.

Janet Blair reminded Penny Singleton that she made her movie debut in Penny's "Blondie Goes to College" 38 years ago. Other honored guests included Jack Albertson, Vivian Blaine, Ken Murray, Buddy Rogers (with constant companion,

Beverly Ricona), Nancy Walker and Cornel Wilde.

★ ★ ★

Hollywood has always been famous for the hoopla, star turnout and lavish parties connected with premieres. But with mere "press screenings" the budget is usually trimmed: guests see the film and go home. Suddenly in the midst of summer, there were two gala press showings a couple of days apart.

A Mexican Fiesta at Walt Disney Studio followed the preview of "**Herbie Goes Bananas.**" A huge Mexican thoroughfare welcomed amigos. Indeed it was a rare South of the Border afternoon complete with mariachis, margaritas, tacos, burritos and even a Mexican Mickey Mouse. Mexican dancers were doing the Hat Dance and other Latin fandangos. Ole!

Above all, there was the star of "Herbie Goes Bananas," wonderfully wacky **Cloris Leachman,** mucho fun camping it up senorita-style with cerveza and a sombrero.

Si! "Herbie Goes Bananas" was launched in a most a-peeling way.

That brings us to the preview of the Marble Arch production, "**Raise the Titanic!**" at the Academy's Goldwyn Theatre. The drama, dealing with the raising of the liner which sunk on her maiden voyage in 1912, was illustrated with ice carvings of the ship decorating the elaborate hors d'euvres tables in the lobby during cocktails preceding the showing.

The film's producer, William Frye, escorted one of filmdon's all-time greats, **Irene Dunne.** Looking much younger that her 75 years, Ms. Dunne still combines a regal manner with a vivacious personality—a combination which made her a screen favorite for over twenty years until her retirement in 1952.

Others from the golden era included Ann Sothern, Jimmy Stewart, Dorothy McGuire, Jane Wyatt, and Ray Milland with his wife, Mal, whom he wed in 1932, shortly after he arrived here from England.

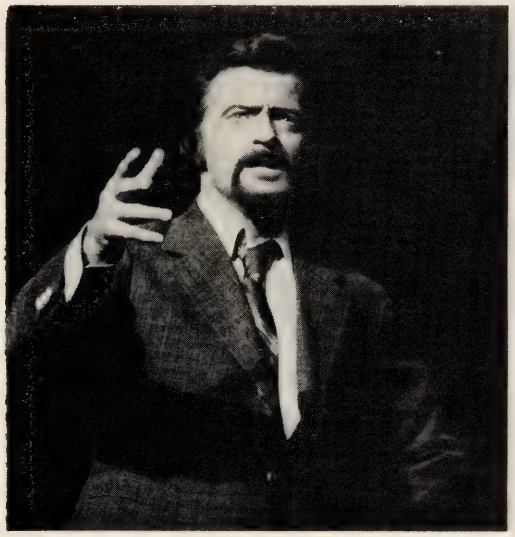
Representing today's superstars, Clint Eastwood (separated from his wife) slipped in through a side door, with girl friend, Sondra Locke, just after the film started, thereby avoiding the paparrazzi.

★ ★ ★

Cleo Laine brought her spectacular talents to town for a concert at the Greek Theatre. The following night Dale Olson hosted a party in his hillside home for Cleo and her husband-conductor John Dankworth.

The dinner marked a wonderful get-together for Cleo and another famed entertainer, **Martha Raye.** Both have been in awe of each other for years. Martha described Cleo as "simply the best singer in the world."

Martha Raye, Nancy Walker and Vivian Blaine at party for another talented lady, Cleo Laine. (Photo by Carlos)



Robert Goulet in a scene from "On A Clear Day You Can See Forever" at the Music Center's Pavilion.

"Seems Like Old Times" wrap party on the set finds star **Goldie Hawn** and writer **Neil Simon** having fun.

The best news about "On A Clear Day You Can See Forever" at the Music Center's Pavilion was **Robert Goulet.** He's been so lost in a maze of TV guest shots, club appearances and dinner theatres that it was a revelation to see him back in full character in an expensive production.

Judy Garland once described Goulet as a living eight-by-ten glossy while some critics complained he was stiff as the cardboard backing. Nevertheless, this man, who categorizes himself as a "lousy, middle-range baritone" has become one of the hottest romantic attractions in show business.

★ ★ ★

That fine actress, **Claire Trevor,** is returning to Tinseltown. After 32 years she gave up her movie career in 1965 after making "How To Murder Your Wife." She retired to a beautiful home in Newport Beach with her husband.

Two tragedies within a year made Claire change her mind about working again. First, her son, Charles Dunsmore (by Claire's second marriage to Navy Lt. William Dunsmore) was killed in the San Diego PSA crash in September '78. Early in '79 her husband of 31 years, Milton Bren, died. A few months ago Claire left the Newport Beach home with its sad memories and has been staying in New York with her long time friend, TV perennial Arlene Francis.

Now Claire, who has had a face lift and looks wonderful, has put the beach home up for sale and plans to move to Beverly Hills and accept some of the offers she's been turning down for the past fifteen years. Not that she needs the money. Claire invested wisely in real estate and is very wealthy. But she feels, as so many people do, that work is the best medicine for heartbreak.

Welcome back, Claire!

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Dining Adventures

By Geni Charlesworth

La Strada has been called the most romantic restaurant in the Southland, and indeed it is. It's a visit to "Old Italy", with the setting a courtyard—with street lights, and wrought iron railings and balconies, like a movie set.

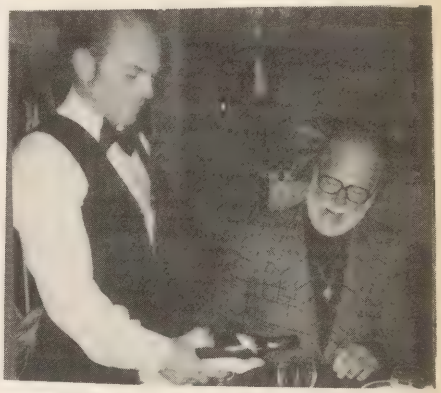
This is one of those places that, after your first visit, you'll want to come back—to entertain friends or celebrate your birthday. And it's worth mentioning that you probably never looked better that you will here—the lighting at La Strada is undoubtedly the most flattering in the city.

Host and owner of the Los Feliz Boulevard restaurant is handsome Carmelo Manto. Born in Italy, he opened La Strada 19 years ago. Carmelo knows the business well—and it shows, from the elegant service and menu to the selection of wines.

After several changes over the years, today the cuisine at La Strada is Northern Italian at its best. The pastas here are really exceptional, with entrees including Sea Bass Livornese, Scampi, Australian Lobster Tail, Filet Mignon, Osso Bucco all Milanese, the favorite Veal Piccata (nice and lemony) and more—the menu is quite extensive. Appetizers include Clams Rockefeller, Mozzarella Marinara and marvelous Italian antipasto selections—both hot and cold.

Certainly not the least of this beautiful restaurant's recommendations is the entertainment. Starting at eight (earlier on Sundays) the show begins—but there's no interruption to the dining service. For the two shows each night, there are four or five singers on hand, from a group of seventeen. The musical selections from operas—or the Broadway

A favorite of the stars is the **Marquis West** restaurant in Santa Monica. Here's co-owner and host Parquhar Lombardo with diners John Farquhar and actress Tina Scala. Tina is the youngest sister of the late actress Gia Scala.



AT THE COLORFUL CAFE DE LA PAIX in Tarzana, waiter **Hans Wolff** pours a glass of wine for Hollywood make-up artist **Webster Phillips,** currently working on TV's "The Ed Asner Show." Webster's father was a pioneer in motion picture make-up, and his brother Fred is also prominent in that field.

AT NICK'S RESTAURANT — Owner **Nick Washington** (right), a well-known motion picture music editor, greets Hollywood psychic **Kebrina Kinkade,** Hollywood Studio columnist **Lee Graham** and (left) actor **Tom Drake** to his "healthy food" restaurant at Westwood Blvd. and National in West Los Angeles.

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shows—complement this convivial restaurant. All the tables are good ones, because the entertainers, lead by singer and guitarist Enzo Gagliardi (he's from the Isle of Capri, and worked in several motion pictures in Italy) and Maria Dolores Ferracioli (she's a former protoge of Nadine Connor), work from different parts of the room. The singers are professionals, but mostly newcomers—and they're excellent. One, Darren Nimnicht, was signed earlier this year by the Metropolitan Opera Company.

This restaurant's lots of fun-cabaret-great food and atmosphere format has attracted many entertainment personalities, with recent diners including Giorgio Tozzi, Rita Hayworth, the Cornel Wildes, the Jack Carters, Andrea McCardle,

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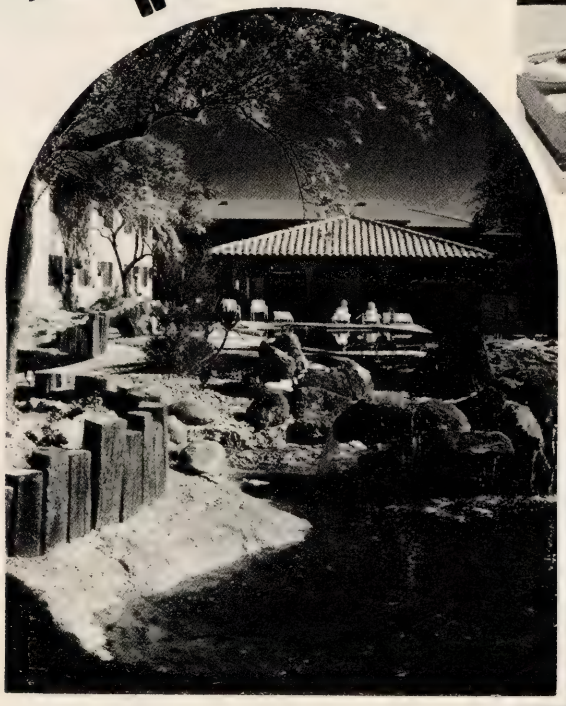

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Complete information can be obtained from travel agents or Princess Cruises, 2029 Century Park East, Los Angeles, CA 90067.

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La Strada is closed Monday, opening at 5:30 Tuesday through Sunday for cocktails, dining and entertainment. The prices are medium to expensive, and there are special arrangements for private parties. This restaurant has, deservedly, become a must-see Los Angeles attraction—along with the La Brea Tar Pits, Olvera Street, and Universal City's Victoria Station. On all the major credit cards, at 3000 Los Feliz Blvd., between Riverside Drive and San Fernando Road—three blocks east of the Golden State Freeway. Valet parking, 664-2955 for reservations. **M.W.**

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WILL TRADE American Film Magazine for Hollywood Studio Mag. Prior to September, 1978. Frank Benvenuto 25 Palisade Ave. Garfield, N.J. 07026. (9-10 '80)

WANTED TO BUY

Wanted to **buy** or **rent** stills of black & white ball in **"American in Paris". PLUNKETT,** 12030 Goshen Ave., Los Angeles, CA 90049 (6-8-9-'80)

Wanted: **AUTOGRAPHS, LETTERS, CONTRACTS** etc. on the following: Nazimova, Rambova, Barbara La Marr, Wallace Reid, Jack Pickford, Olive Thomas, Lon Chaney Sr., Lillian Gish, D.W. Griffith, Garbo, Bogart, Barrymore, Chaplin, Valentino, John Gilbert, Arbuckle, Fairbanks. Send xerox or description and price. Also original lobbies and posters of the above. State condition and price. Bruce, Box 4344, Long Beach, CA 90804 (6-8-9-10-'80)

Wanted: Anything on Shirley Temple, Jane Withers, Gloria Jean. Judy Garland doll as Dorothy. Gloria Cox, 1614 Scottwood, West Memphis, Ark. 71301. (6-8-9-10-'80)

Wanted - any material, particularly stills, on Eleanor Powell in **George White's Scandals of 1935,** (Fred Stanton/King City Joint Union High School, King City, CA 93930) (6-8-9-

WANTED: Maps to "Movie Star Homes." (prefer older) also post cards of Movie Star Homes and anything to do with Hollywood. Will buy or trade other materials for Eddie Colbert, 9000 Sunset Blvd., #305, L.A., CA. 90069.

Wanted: Videocassette (Beta) on TV Movies "Weekend Nun", Joanna Pettet, "The Astronaut" Monte Markham, "Kiss of Fire" Jack Palance. Bobbie Young, 1037 Kings Park Rd., Memphis, Tenn. 38117 (9-10 '81)

Wanted information on **Barbara Bedford—Carol Holloway, Corliss Palmer** and **Marjorie Daw.** All of these ladies have been named to receive the Rosemary For Remembrance Award. We cannot find them. Please help. **Rosemary Award Association** 1211 Rally Ave., Greater Capitol Heights, Maryland, 20027 (9-10-11 '80)

Hollywood Studio Magazines does not knowingly accept fraudulent or misleading advertising. Liability for the contents of any advertising of this type is taken by the advertiser and not this magazine.

WANTED: Original copy of Gone With the Wind. May, 1936 copyright date. Or signed by Margaret Mitchell. Anything originally signed by Clark Gable. Write: L.S. Palinsky, P.O. Box 706, Sterling, Mass. 01564. (8-9-80)

WANT TO JOIN "TOP" STAR FAN CLUBS. WRITE DETAILS TO D. FIORELLO, P.O. BOX 1566, APPLE VALLEY, CA 92307. (TF)

WANTED: any Elvis material, autographs, rare pictures of Elvis and Priscilla, autographs of Clark Gable and Marilyn Monroe. Mrs. Bill R. Carter, 3764 Sugar Spring Rd., Gastonia, N.C. 28052. (8-9-80)

WANTED: Movie Life 1937—cover Ginger Rogers from Stage Door—wearing top hat to sell—February 1949 Movie Story Ava Gardner with Robert Taylor on cover. W. James, 3491 W. 7, Vancouver, BC, Canada. (8-9-80)

WANTED: all types of material on James Stacy and Sam Elliott. Can provide material to trade/sell from files on over 250 stars. Contact: Janet Gonski, 256 Congress Ave., Waterbury, CT 06708. (8-9-80)

DATA WANTED: Baxter, Va. Bruce, Claire Trevor, A. Rutherford, M. Sullivan, Bankhead, Grace Moore, L. Darnell, Carole Landis, Ann Dvorak. MAGAZINES: SCREEN ROMANCES—June '34, June '35, Sept. '35, June '36, Oct. '41, Oct. '37, Feb. '39, May '39. MOVIE LIFE—April '41. MOVIE SHOW—Jan. '43. Richard Hayes, 10940½ Hortense Street, North Hollywood, CA 91602 (8-9-80)

WANTED.
CELEBRITY PAPERDOLLS
Have to trade: Heinie, Davis, MacDonald, Liz Taylor, Doris Day, Ava Gardner. Send for list. C.M. Traw, Box 18202, San Jose, CA 95158. (8-9-80)

WANTED. Early 40's WWII movie, one-sheets for trade, cash—preferably trade. Bo Rinaldo, 25 sherwood Avenue, Ossining, New York 10562. (8-9-80)

WANTED—16mm Laurel and Hardy comedies in excellent condition. Westleigh C. Heath, 262 No. 54th St., Springfield, OR 97477 (8-9-80)

Wanted: All material on Barbra Streisand, Annette Funicello, Jean Harlow and Judy Garland. Will buy or trade. Have material back to the 1930s—1980s to trade/sell. Jeff Johnson, 10268 Carefree Dr., Santee, CA 92071. (8-9-80)

WANTED. Fellow collectors buying, selling, trading rare posters. Sample: framable 20's, 30's windowcards — John Barrymore, Miner's, Decos. Bo Rinaldo, 25 Sherwood Avenue, Ossining, New York 10562. (8-9-'80)

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Does anyone have any info on him? I want ANY kind of media material on this fine British actor, (I, Claudius, PBS — Hamlet, Richard II) also willing to correspond with those of you who share my interest or can provide any kind of lead that I can follow through on. Write me today. Carol Waskowski. 21020 Yale St., Clair Shores, MI 48081 (8-10'80)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED TO BUY

WANTED: Darnell portraits from No Way Out; The Great John L.; Slattery's Hurricane; The Lady Pays Off; Second Chance; Anna and the King of Siam. M.W. Godwin, Rt. 5, Dunn, NC 28334. (8-2-'81)

WANT Hollywood Studio Mag., November 1972 — "Pride & Prejudice". Send info, price to Craig Dion, 29 Dartmouth Rd., Walpole, MA 02081. (8-9-'80)

"I'm compiling an extensive list of stars and their pets. Please send me what you have (cat, dog, etc.) and names of each. Harry Burnham, 7 Commonwealth Court, Brighton, Mass 02135. (8-9-10-11-'80)

Information wanted on Priscilla Lawson — Aura in *Flash Gordon*. T. Sand, 7966 Melrose Ave., Los Angeles, CA 90046. (8-9-'80)

Interested in any and all material on Tyrone Power. Also for sale, silent movie posters 14x36 late 20's. Mint condition. Many big names. Send SASE for information. Debbie Horvat, 17911 Butler St., Irvine, California 92715 (8-9-'80)

WANTED! Any and all types of **"Gone With The Wind"** memorabilia. 'Pictures, Posters, Books, Plates, Figurines, Dolls, Trays, Puzzles, Ties, **EVERYTHING!** The older the better. Please send full description and prices to: Tom Plumlee 4350 Fairview, St. Louis, M0. 63116. All letters will be answered. (9-10-80)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. BOX 1233, Church Street Station, New York, N.Y. 10008. (9-10-80)

WANTED: Material on Marilyn Monroe, Monty Clift, Bette Midler, Rocky Horror Picture Show. Any info on M.M. Fan Clubs useful. All correspondence appreciated. Floyd Morell, Rt. 1, Box 302, Theodore, Al. 36582. (9-10-80)

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WANTED: "WHO'S WHO IN HWD." annuals. '53, '53, '55. "Movie Pin Ups" magazines circa '53, "Movie Life Yearbooks"; Screenworld", '57, '69, '70, '71, '72. R. Hagen, 4707 Connecticut Ave. N.W. Wash., D.C. 20008 (9-10-'80)

WANTED: Star material to trade. Ty Power, Gable, Flynn, Harlow, Cagney, Garland, etc. Have Temple, Garbo, Dietrich, Crawford, Colbert, Cooper and many more. Also looking to join fan clubs of above. A. Schwarz, 315 College Ave., Ithaca, NY 14850. (8-9-80)

WANTED—Movie magazines (only) with covers of Esther Williams and/or color photos inside. Also video cassettes (VHS) of her movies. Harry Staton, Box 048, Forest Hills, KY 41527. (8-9-80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (5-6-8-9-'80)

WANT PHOTO COLLECTION CLOSEOUTS

If your supply is too large and you want to sell in bulk, write and tell me what you have, approx. amount, price, etc. Want moviestar headshots — old and new, Western Stars, Science Fiction stars, press kits, lobby cards, etc. Doti Fiorello, P.O. Box 1566, Apple Valley, CA 90237. (TF)

Wanted: **Dinah Shore** items, albums, tapes, TV shows and movies on Video Cassettes. Write to Bob Lustyk, 7410 West 74th St., Bridgeview, Illinois 60455. (6-8-9-10-'80)

Wanted: **Barbra Streisand** VHS video tapes. Any concerts, specials, interviews, appearances, award presentations, etc. Also want back issue magazines on Streisand. Randy Emerian, 5824 East Hamilton Avenue, Fresno, California 93727 (6-8-9-'80)

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MOVIE MEMORABILIA. Write for catalogue on your interests. Daphne Dicastri, 901 Foul Bay Road, Victoria, B.C., Canada V8S 4H8.

FAN CLUBS

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The International Al Jolson Society currently looking for new members in newly formed southern California chapter of Al Jolson Society. For information re: Membership please write: Jolson Society, P.O. Box 84185, Los Angeles, CA 90073. (8-9-10-11-12-2-81)

FAN CLUBS—Free listings. Planning index on U.S./European fan clubs. Send your listing, details to Fan Club Ed.: Bob Kendall, P.O. Box 1566, Apple Valley, CA 92307.

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GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784.

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1950'S—70'S TV GUIDES. Price list $1. TV Guide Specialists, Box 90, Dept. HS, Rockville, MD 20850. (9-11-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (9-12-'80)

ENTERTAINMENT AUTOGRAPHS bought and sold. For list write: Ann Krafthofer, 13101 Serpentine Way, Silver Spring, Maryland 20904. (10-11-'80)

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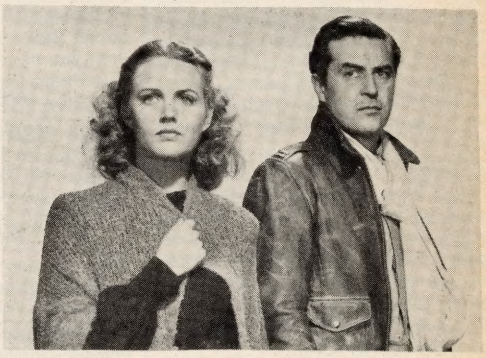
—Kirk Crivello

Jon Hall

The public invariably associates **Jon Hall** with Technicolor escapist extravaganzas, possibly because he looked like what the public imagined you'd find in exotic locales, with his formidable athletic physique. He was born Charles Hall Locher on February 23, 1913, in Fresno, California. His maternal grandmother had been queen of Tahiti, and his father a noted character actor. Jon studied engineering, languages and the sciences in England and Switzerland. In 1935, he appeared in *Charlie Chan in Shanghai* and then snagged a Paramount contract, billed as Lloyd Crane in *Mind Your Own Business* and *The Girl From Scotland Yard.* Sam Goldwyn changed his name to Jon Hall and cast him opposite sarong-clad Dorothy Lamour in *The Hurricane.* For the next several years, he cut a dashing figure in adventurous tales, successfully coping with mundane dialog in a string of Maria Montez fantasy film formula. They created a new, exotic screen team, starting with *Arabian Nights* (1942) through *Sudan* (1945). After leaving Universal, he signed on at Columbia and stretched out his diminished career with a rash of programmers. His 1953 TV series, "Romar of the Jungle," offered the beefy ex-loincloth image a percentage of the gross. Jon later became involved with an underwater camera equipment firm called Jon Hall Industries. Among his three wives were singer Frances Langford and actress Raquel Torres. He committed suicide December 13, 1979, at his sister's home in North Hollywood. ☆

Jon Hall was billed as "Goldwyn's Gift to Women," opposite Dorothy Lamour in *The Hurricane* (1937).



Barbara Britton and **Ray Milland** in *Till We Meet Again* (1944), as the French nun who helps an American aviator escape from the Nazis. She received better notices than her co-star.

Barbara Britton

Barbara Britton conveyed sweetness, innocence and loveliness in the majority of her early Paramount movies. She managed the career of mother-wife and actress in an uncomplicated manner. Always, she found her extremely youthful face working against her efforts to win mature roles. She was born Barbara Brantingham in Long Beach, California, on September 26, 1920. While at Long Beach City College, she rode in the Tournament of Roses parade and her picture in the newspaper attracted studio interest. Paramount sent a scout to see her in the college production of *The Old Maid.* She made her debut in *Secret of the Wastelands* (1941), a Hopalong Cassidy opus. The studio kept her busy in *Wake Island, Young and Willing, So Proudly We Hail,* etc. Director Frank Borzage chose her for the big-budgeted *Till We Meet Again,* because he said she was the only girl on the Paramount lot that would be convincing as a nun. She was hailed as a "young Ingrid Bergman." Barbara ended her contract in their remake of the western classic, *The Virginian* with Joel McCrea and *They Made Me a Killer* with Robert Lowery. In TV, she starred opposite Richard Denning in the CBS series, "Mr. and Mrs. North," and for 12 years was the "Revlon Girl" spokeswoman. She wrapped up her Hollywood career in *The Spoilers* (1955) as "the other woman" and moved east. On Broadway, she made her debut in 1951 in a revival of Shaw's *Getting Married,* starred in *Me and Thee,* and last appeared on the Broadway stage in *Spofford,* with Melvyn Douglas. She continued to appear on the ABC soap opera, "One Life to Live" even though she was gravely ill for months. She died of cancer at her New York home on January 17, 1980. Surviving are her husband, psychiatrist Eugene J. Czukor, a son, singer-actress daughter Christina Britton, and father. ☆

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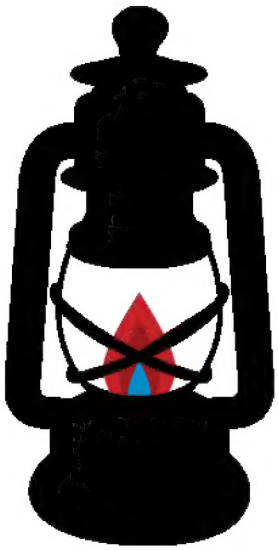

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